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Volume 46, Number 11 (November 1928)

James Francis Cooke

The Journal of the Musical Home Everywhere

THE ETUDE
Music Magazine

THE MIRACLE AGE IN MUSIC

PRICE 25 CENTS

NOVEMBER 1928

$2.00 A YEAR

at the first sign of SORE THROAT

Listerine, *quick!*

It has amazing power against germs

Kills test bacteria in 15 seconds

YOUR youngsters and you are likely to have colds and sore throat this winter. Wet feet, bad air, sudden changes of temperature bring them on.

Using simple means, why not do your utmost to prevent such ailments?

Millions of mothers have found that the systematic use of Listerine full strength as a gargle keeps the mouth so hygienic that germs make little headway. They have further found that once sore throat does develop, Listerine is a very effective means of checking it before it becomes serious.

This is easy to understand. Colds and sore throat are caused by germs. Listerine, full strength, as shown by countless tests in laboratories of national repute, has amazing power against bacteria.

For example, it kills even the virulent B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds.

So, at the first sign of throat irritation use Listerine. Keep it up. If improvement is not rapid, consult your physician, as many serious diseases manifest themselves first with sore throat symptoms. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

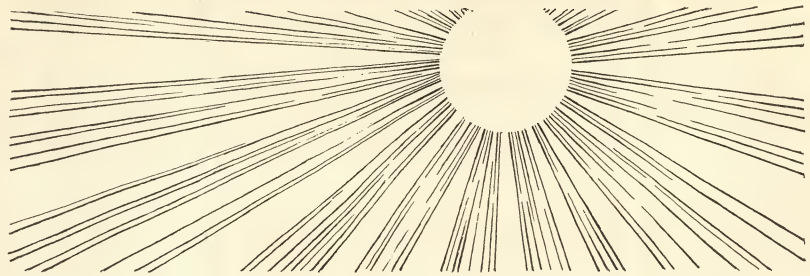
Prevent a cold this way? Certainly!

Millions of ordinary colds start when germs, carried by the hands to the mouth on food, attack the mucous membrane. Being very delicate, it allows germs foothold where they develop quickly unless steps are taken to render them harmless.

You can accomplish this by rinsing your hands with Listerine, as many physicians do, before each meal.

Use only a little Listerine for this purpose—and let it dry on the hands. This simple act may spare you a nasty siege with a mean cold.

It is particularly important that mothers preparing food for children remember this precaution.



"WHO·SHOOTES·AT·THE·MIDDAY·SUNNE..."

Who shootes at the midday Sunne, though he be sure he shall never hit the marke, yet as sure he is he shall shoot higher than who ayms but at a bush. SIR PHILIP SIDNEY

EVER alluring, forever unattainable, gleams Perfection—that bright impossibility. Yet, since the world began, there have been men who set Perfection as their mark and strove ceaselessly toward it. "The midday Sunne"—no less!—their target.

Only from such endeavor can high attainment come. From such endeavor has come that great achievement in the realm of music—the creation of the Mason & Hamlin Piano.

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Founded by Theodore Presser, 1883
"Music for Everybody"

Contents for November, 1928

MUSIC

Fascinating Pieces for the Musical Home

Classic, Modern and Contemporary Master Works

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Delightful Pieces for Junior Etude Readers

"Etude" readers, who desire to locate articles published in previous issues of "The Etude," are advised to consult the Reader's Guide which is to be found in most public libraries. Copies of previous issues may be supplied, when not out of print, at the regular price—25 cents.

CONCERTINOS NO. 1 AND NO. 2,

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By F. SEITZ

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The special introductory price for either *Concertino* is thirty-five cents (35c) per copy, or sixty cents (60c) for both, postpaid.

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What Every Piano Pupil Should Know. By Clarence G. Hamilton. This book of precepts should be placed in the hands of every piano student. Professor Hamilton, whose scholarly conduct of the Teachers' Round Table is familiar to all ETUDE readers, presents here a work, the result of wide experience, that should prove of great benefit to everyone interested in the study of the piano. Price, $2.00.

Little Study Pieces in the Classic Forms. By Fannie Reed Hemmond. Very easy, original compositions in the style of the classic masters, each accompanied by a description and a history of the form. Price, 90 cents.

Part Songs for Soprano, Alto and Bass Voices, or S. A. B. Choruses as school teachers and music supervisors call them, are usually most effective when used in Junior High School or the lower grades of Senior High. The melody is usually in the bass, thus giving the heavier voices of the boys an opportunity to predominate, the upper parts, sung by the treble voices, filling in the harmonies. There is a steadily increasing demand for a work of this kind. Price, 75 cents.

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The European Musical Tour Prize Contest is now in full swing. Enthusiasm is at concert pitch. See announcement in this issue of THE ETUDE. Write to us for more complete details and material. Every subscription must be new and remitted for at the full subscription price, $2.00. If you are not the fortunate one to go abroad, there are other splendid rewards which are well worth trying for. There are no blanks in this contest. Every contestant not getting into the grand prize class will receive substantial cash payment for each subscription secured. You will be delighted with your reward when the contest closes next April.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly at Philadelphia, Pa.*, required by the act of August 24, 1912.

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Managing Editor—*None.*
Business Manager—*None.*
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None.

THEODORE PRESSER CO.
(*Signed*) D. W. SANGS, *Treas.*
Sworn and subscribed before me this 1st day of October, 1928.
(SEAL) JOHN E. THOMAS.
(My commission expires March 7, 1929.)

MASTER DISCS

(*Continued from page 838*)

announcement and the development of thematic material. On side three the piano again assumes the position of an instrumental background while a solo cello pours forth a song-like development of the original melody. This part suggests the regular slow movement of a concerto. Side four opens with a cadenza for piano and then leads into what might be considered the last movement of the work. "From this point onward," writes Mr. Apthorp, "the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description: of musical form, of musical coherence, even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy and dazzling light that his wand could command."

Among recent orchestral discs several which the Victor Company has released the writer wishes to recommend to the attention of his readers. Gabrilowitsch leading the Detroit Symphony made an auspicious début as a conductor in Chabrier's wholly delightful Rhapsody, *España*, on disc number 1337. Leo Blech and the Berlin State Opera Orchestra give a splendid performance of the overture from Wagner's "Flying Dutchman" on disc number 59010. Lovers of modern music should welcome an excellent recording of Honegger's orchestral travesty on an American super-locomotive, which he terms *Pacific 231*. It is played by an unnamed French Symphony Orchestra, under the direction of Piero Coppola, and may be found on Victor disc number 59011. Blech has also recorded Berlioz's tuneful *Roman Carnival Overture*, Victor disc number 9207, as well as the Overture to Beethoven's only opera, "Fidelio," on disc number 81257. Both of the latter are fine examples of modern symphonic recording.

Musical Books Reviewed

The Child's First Songs in Religious Education. A Cycle of Song. By Louise M. Ogleve. Music by Rev. William C. Ogleve, D.D. and Donovan W. Ogleve. Sixty-four pages are included in this cloth-bound volume. The publishers are The Vale Company, and the price, $1.00.

One must needs become very simple and very sincere to describe a book such as this—a collection of children's religious songs where word and note are as intimately related as a meadow-brook and bed. Children are taught to reverence God's house, to bend in their offering, to welcome new members and to thank God for His gifts—all through the medium of song. Especially welcome will be the action songs and songs for special events.

Explanations are given, also, with every tune—guidemarks that point the way to sincere and full expression of the words. Throughout, the goal is child-like simplicity.

These are songs that will stay in the children's thoughts all through the week—songs that mothers will soon learn from their children's lips and that playmates will repeat. These are songs that will find their way into every land and into the hearts of all who love beautiful and holy things.

The Bonds of Melody: My Story. By Carrie Jacobs-Bond. Two hundred and twenty-four pages. Cloth bound. Contains thirty very handsome illustrations taken from the family album belonging to Mrs. Bond. Published by D. Appleton & Co. Price, $2.00.

When the tales are overcast and you feel down-hearted or discouraged, that is the time to read this book. The successful struggle of a courageous woman to make a living for herself and her young son enhances the true beauty of her many pieces with which we are all so familiar. Here we learn the "why" of *The End of a Perfect Day*. Hand in hand with the woman who dreamed of and finally realized "The Bond Shop," we come to the "end of the road" where again she fulfills her dream by writing and planning in "Nest-o'-rest," or, as she also calls it, "A Cottage in God's Garden."

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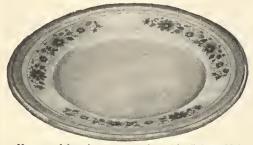

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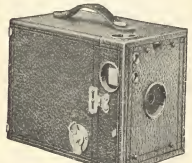

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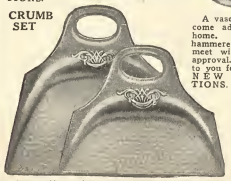

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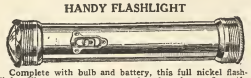

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor..... JAMES FRANCIS COOKE
Ass't Editor... EDWARD ELLSWORTH HIPSHER

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FRANZ SCHUBERT

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere


ROBERT SCHUMANN

THE SCHUBERT CENTENNIAL will culminate in the state celebrations of the Austrian Government at Vienna, November 17 to 25. Madame Carolo Geisler-Schubert of London, a grand-niece of the master, has presented to the Schubert Museum of Vienna some choice relics, including the composer's writing-desk and a few manuscripts and letters, which will be first on view at this time. She also expects to be a guest of the occasion. During the recent municipal Schubert celebrations of Vienna a grand chorus of forty thousand singers was assembled from Germany, Austria, Hungary, Czechoslovakia, Jugoslavia, the United States, South America, South Africa and Asia. There was also a grand street parade of two hundred thousand participants, viewed by seven hundred and fifty thousand spectators.

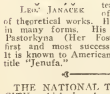
THE AMERICAN SYMPHONIC ENSEMBLE, patterned after the Persimphans of Moscow, the first conductorless orchestra of the world, has been organized in New York. A season of concerts is announced, and the musical public will await with interest the results of this unusual experiment.

THE THREE CHOIRS FESTIVAL was held this year at Gloucester, England, from September second to seventh. Leading choral works were: Mendelssohn's "Elijah," Elgar's "Dream of Gerontius," Handel's "Messiah," Ethel Smyth's "Mass in D," Verdi's "Requiem," Holst's "Two Psalms," Honegger's "King David," Kodaly's "Psalmus Hungaricus (Psalm LV)." What a choral feast!

AT THE TOKIO, JAPAN, SCHUBERT CENTENARY FESTIVAL, the "Symphony in C Major" and a number of the master's chamber works and songs were performed under the direction of Hildemaro Konoye. Artistic souvenirs of the occasion were issued.

RICHARD STRAUSS is reported to be at work upon a new opera which is to be in a lighter vein than "The Egyptian Helen," with "Arabella" as the title, its libretto is by Hugo von Hofmannsthal; and its scene is in the Vienna of the mid-nineteenth century when "the good old times" were just on the point of being replaced by modern life.

THE HAVANA SYMPHONY ORCHESTRA, founded in 1922, is composed of seventy members, all working men, who receive no regular salary but participate in the earnings of the organization of which Gonzalo Roig is conductor.


LEOŠ JANÁČEK

LEOŠ JANÁČEK, the eminent Czech composer, died in Mahrisch-Ostrau on August 12, at the age of seventy-four. Born at Hukvaldy, North Moravia, on June 3, 1854, he was educated at Brno (Brünn), Prague and the Leipzig Conservatory. During his long career he became one of the most influential musicians of his country, as teacher, composer, collector of folk-music and as author of theoretical works. He was a prolific composer in many forms. His folk-music drama, "Jeji Pastorkyna (Her Foster-daughter)," was his first and most successful work for the stage. It is known to American audiences by its German title "Jenufa."

THE NATIONAL THEATER OF MEXICO CITY, which has been under construction for twenty years, is being finished by private subscription. It is to be one of the most luxurious theaters of the world.

PADEREWSKI'S fiftieth anniversary of musical activities is to be celebrated in Poland by a series of concerts devoted to his compositions. After having finished his studies at the conservatory of Warsaw, he in 1878 began his varied and highly honorable career by undertaking the direction of the class in piano playing in this school where he had been educated.

THE ST. LOUIS SUMMER OPERA COMPANY, after a successful season at Forest Park, closed with a deficit of six thousand dollars—the first which it has incurred since the summer of 1919. A salary increase of ten dollars per week, demanded by the fifty orchestra members, and unfavorable weather conditions are given as the apparent reasons.

GARNAVILLO, IOWA, a town of three hundred and forty inhabitants, six miles from a railroad, recently dedicated a twelve thousand dollar organ as a feature of the diamond jubilee of its St. Paul's Lutheran church. The instrument was given by members of the church who were without direct heirs.

"THE BEGGAR'S OPERA" is to be given this season in several of the largest cities of Germany. This will be the first attempt to present this classic of the English stage, in the German language. The only other presentation it has had in a foreign tongue was when, in 1750, it was given in Paris under the title, "L'Opera des Jeux."

AN AWARD OF FIVE THOUSAND DOLLARS, to the individual, group or organization making the greatest contribution to the advancement of music during the year, has been established by the Columbia Phonograph Company. The first of these awards will take place in December, 1929, and an international committee representing twenty-six nations has been selected to nominate possible winners from which a final selection will be made.

MOZARABIC MUSIC, sung by the congregations of the Christian churches of Spain, from the Moslem conquest until deposed by the Pope and King in 1089, has been deciphered by the aid of a key discovered at the Royal Abbey of Santo Domingo de Silos at Burgos, Spain. This announcement has been made by the American council of Learned Societies of Columbia University.

DANIEL MAYER, one of the last and greatest of the old line concert managers of London, died there on August twenty-third, at the age of seventy-two. He introduced Paderewski to America and at various times was the manager for Kreisler, de Pachmann, Nikisch, Caruso, Carreno, Sarasate, d'Albert, Busoni and Josef Hofmann as a child prodigy. He is survived by one son. In 1915 Daniel Mayer, Inc., took offices in New York and began presenting American artists abroad.

"VOODOO," said to be the first American grand opera on a Negro plot, with the libretto and musical score by a Negro composer, H. Lawrence Freeman, had its world premiere at the Pabst Garden (formerly the 52d Street Theatre) in New York, on September tenth, by The Negro Opera Company.

HARRISON M. WILD, after thirty years as conductor of the famous Apollo Club of Chicago, has yielded the baton to a successor, Edgar Nelson. Mr. Wild was also conductor of the Chicago Mendelssohn Club from 1896 to 1925; he served as organist and choirmaster at Grace Episcopal Church for twenty-three years.

ONE AND ONE-HALF MILLIONS is the estimated attendance at the Goldman Band Concerts in Central Park and at New York University, New York, during the summer. These concerts are a gift to the people, by the generosity of the Guggenheim family. This attendance of the past season of seventy concerts probably surpasses all previous records of audiences of a single organization for a similar period.

THE TEATRO SAN CARLO of Naples, which was at the time of its dedication in 1737 the largest and most luxurious opera house of Europe, has closed its doors while important alterations are in progress. These will include an increase of the height of the auditorium and the adaptation of the stage to the requirements of modern opera. It is hoped that it will be ready to be reopened in January, 1929.

ENRICO TRAMONTI, for the last twenty-five years the harpist of the Chicago Symphony Orchestra, and one of the best-known soloists of America, died on August tenth while visiting in Switzerland.

CHEVALIER WILLIAM HENRY GRATTAN FLOOD, eminent Irish musician, musical historian, and since 1895 the organist of Enniscorthy Cathedral, died some weeks ago at his home in Enniscorthy, Wexford.

A "MAGIC FLUTE" EXHIBITION, under the auspices of the Mozarteum, was held in the Mozart House of Salzburg, during July and August. It gave both a complete picture of the origin of this opera and of its first performance as well as of subsequent ones up to the present time.

THE MILANO GRAND OPERA COMPANY has been organized at Los Angeles, California, and will present twenty weeks of popular-priced grand opera on a tour of the Pacific Coast, beginning in January. With a repertoire of standard works, it will fill the vacancy left when Mr. Gallo's San Carlo Opera Company abandoned its activities in the Far-west.

A SPANISH TRILOGY of one-act operas was recently presented at the Opera Comique of Paris, the three works being from the pen of Manuel de Falla, the talented Spanish composer. The operas were "La Vida Breve (The Short Life)", a lyric drama; "El Retablo de Maese Pedro (Master Peter's Puppet Show)", a dramatic sketch; and "El Amor Brujo (Love, the Sorcerer)," a pantomime-ballet; of which the first two have been heard in America.

DR. VAUGHAN WILLIAMS has completed an opera, "Falstaff," this leading another musical equipage to Shakespeare's immortal creation. It is in preparation for performance in the Opera Theatre of the Royal College of Music, of London, under the auspices of the Ernest Palmer Opera Study Group. Vaughan Williams' former full-length opera, "Hugh the Drover," remains one of the few successful British operas. It has been heard in America as well as in several European countries.

M. ANDRE GIDE, French traveler and writer, while on an expedition through the Congo regions took notes on the Negro music, from which he has written two volumes, "Voyage au Congo (A Trip to the Congo)" and "Retour du Tchad (Return to Tchad)." What a holiday the "antiquarians of future generations" are going to have, with all the anthologies and government bulletins that now are being prepared, when they want to study the folk musical art of their forebears in the "dusky dawn of the twentieth century."

MARIE, a daughter of Robert Schumann, is reported to have died recently in Germany, at the age of eighty-six. This leaves but another daughter, Eugenie, as the sole survivor of the great composer's family. As is true of many creative minds, Schumann was very methodical and compiled a catalog of all his children, recording the characteristics of each. It was for his children, including these two daughters, that Schumann wrote that charming collection of children's pieces, the *Jugendalbum (Album for the Young)*. A visit at the home of these remarkable women will be included in James Francis Cooke's travelogue series now appearing in THE ETUDE.

AN ANTHOLOGY OF FOLK-SONGS of the American people is in process of the making by the Library of Congress. It will include all available Negro spirituals, songs of the northern lumber camps, songs and ballads of the mountaineers, songs of the nomadic workers of the western plains, of the cowboys, the railroad workers, the hoboes, and of soldiers and sailors.

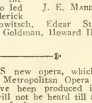
THE FISK SINGERS, of Fisk University (for colored people) of Nashville, Tennessee, attended the Festival of Music held in Paris during May. By special invitation they sang groups of spirituals on two of the programs

EXCHANGE OF OPERA COMPANIES is to be an European experiment. The troupes of the Paris Grand Opera and of La Scala of Milan will give seasons at the Vienna State Opera during next May and June; and at the same time the Vienna Opera Company will be giving a cycle of Mozart and Strauss operas at La Scala. Arrangements also are being made for the Berlin State Opera Company to visit Vienna.

THE TAKARADSUKA GIRLS OPERA COMPANY of Japan is announced for a tour of the United States next season. Composed of fifty-six members, this troupe is famous throughout the Orient; and last season it made a rather extensive tour of occidental countries.

MR. ARTHUR DAVIS, who died near London, in April, left his Sanctus Seraphine Violoncello and his Apollonicello bows to the British nations. They are to be exhibited in a case to themselves in the Victoria and Albert Museum.

THE NATIONAL HIGH SCHOOL ORCHESTRA CAMP, held at Interlochen, Michigan, during the midsummer, gave unusual rehearsal and concert advantages to one hundred and fifty public school students gathered from all parts of the United States. The enterprise was under the leadership of Joseph P. Maddy; and among the visiting conductors who led rehearsals were Frederick Stock, Ossip Gabrilowitsch, Edgar Stillman Kelley, Edwin Franko Goldman, Howard Hanson and Leo Sowerby.


J. E. MAHNY

DEEMS TAYLOR'S new opera, which was commissioned by the Metropolitan Opera Company and was to have been produced in the season of 1928-1929, will not be heard till a year later, by the request of the composer, who is also his own librettist.
(Continued on Page 88)

MUSIC AXIOM FOR NOVEMBER — THE MIRACLE AGE IN MUSIC IS HERE — MUSIC STUDY EXALTS LIFE

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

The PreSchool Period

THE FOLLOWING interesting communication from Miss Spiller refers to the letters which appeared in this department in July of this year, under the title, "Music in Babyhood." "Music in Babyhood" is a problem which interests parents and teachers. At one time the child of school age was given the most consideration. We now have nursery schools and the psychologists have clinics for the study of the pre-school child.

The pre-school period is the first seventy months of the child's life. Development during this period is very rapid. Although there are many tests measuring ability in various subjects, measurement in music education is a comparatively new field. This period has been divided into different age levels and notes taken of what a normal child might do at these levels. It is realized that tests and measurements are not perfect measures of an ability. One experiment quoted in a book on the pre-school child shows the ability of a four-month-old baby to respond to a musical sound.

As the topic "Music in Babyhood" is a timely one, it would be interesting for Mrs. La Zazzera and Mrs. H. L. to keep developmental schedules of the ability of the children for future reference, having objective tests made by competent persons.

Both mothers are using interesting methods for the pre-school child.

In one of my classes devoted to instrumental music for the Pre-school Child we have a rhythm band. Children get much pleasure and training in playing percussion instruments and conducting the band. There are also included special songs about instruments and stories about musical children. This gives a foundation for the development of rhythmic ability which Seashore says is innate.

The two letters involved could be discussed from many points of view.

Modern education allows for individual differences. That is, an individual may work or study to the limit of his capacity with note being taken of how much depends on native endowment, environment and the interest of the individual. A talented person may not use his talent. By setting the stage and directing the boy's musical talent there seems to be no reason why Mrs. La Zazzera should not accomplish her desire.

The psychological effect of music on a baby six months to one year would certainly furnish much material for further research. Experiments made by experienced people in music would probably be a great aid in predicting the future of a child, as well as a great saving of money. For instance, if a child lacks rhythmic ability should it be encouraged to become a drummer? If it lacks tone discrimination should it be encouraged to study the violin?

Modern education takes into consideration the thing the child wants to do and then gives proper guidance. Such experimental evidence as these two mothers have should be an aid to others.

Yours truly,
ISABELE TALIAFERRO SPILLER.

Duets for Sight Reading

MRS. B., Omaha, Nebraska. The very best possible way to instruct the young child in sight-reading is by the use of duets. It is also the most interesting because the harmony produced by the associate at the instrument is pleasing to the child's ear, and the companionship in music-making has the appeal that any sort of ensemble work offers. It is a happy means of breaking the monotony in mastering the early fundamentals. A varied collection of duet-books may be kept in the studio and a few moments of each lesson used in this way with nearly every pupil in the early grades. It is advisable to begin with the very simplest five fingers covering five notes, both hands reading the same notes. Then progress may be made with hands reading different notes, the compass of the notes involved in the melody being gradually extended.

Parents should begin at once to train the child to look ahead of the fingers in reading and to keep the tempo within the ability of the child to avoid stumbling and false notes. As the child progresses he may be led on to change positions at the keyboard and to play the bass that he may cultivate the sight-reading ability equally in both clefs. An assortment of beginning duet-books may be sent, from which the proper selection may be made.

Miss H., Mardhall, Michigan. With your beginning pupils it is wise to stress rhythmic training and keep the play spirit alive. If you have five tiny children to begin with, use class method, get the Toy Symphony instruments and make up a rhythm band. A list of beginning material for children has been mailed to you. The following books will be helpful, for you should plan to be a serious student as well as a teacher: "Elementary Piano Pedagogy," C. B. Macklin; "The First Months in Pianoforte Instruction," Rudolph Palme; "How to Teach, How to Study," E. M. Sefton; "Psychology for the Music Teacher," Walter Swisher.

"The dilettante cultivates art for his own pleasure—the artist, for the pleasure of others. This is a highly important distinction and one which must not be overlooked, when forming judgments of the two types."
ANTON RUBINSTEIN.

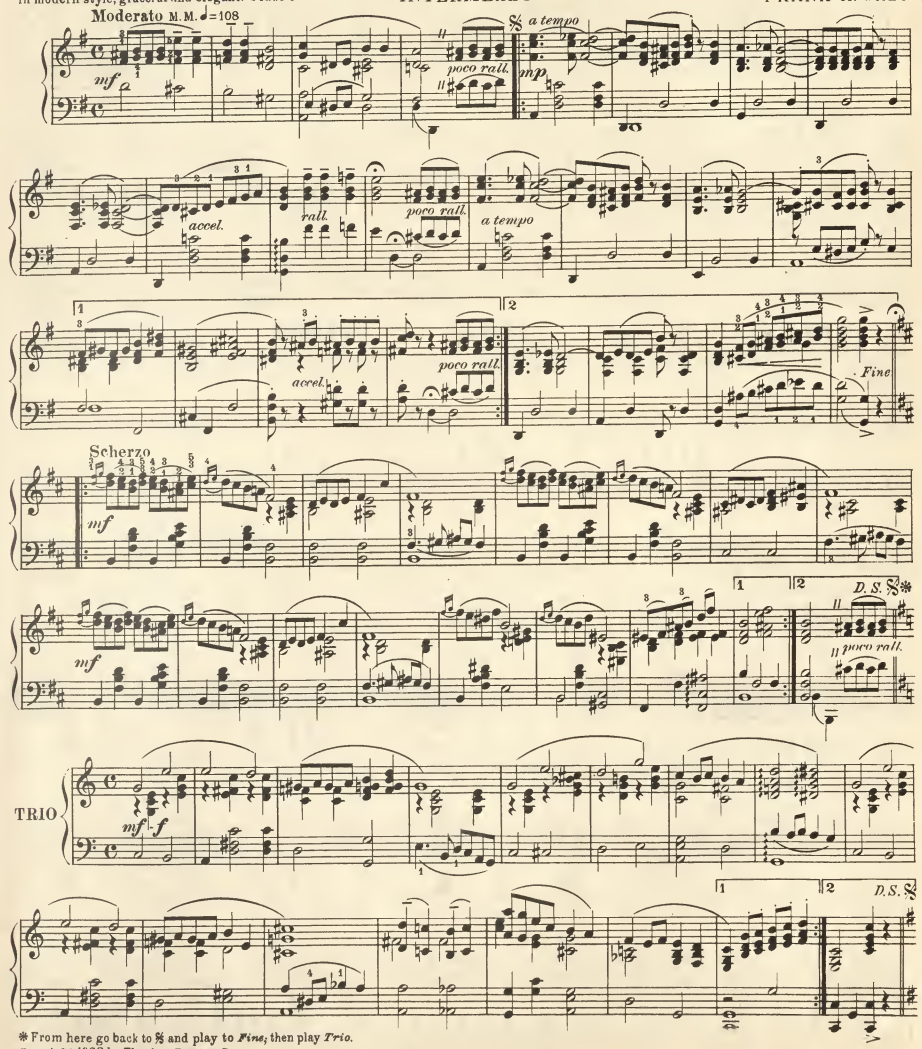
FASCINATING PIECES FOR THE MUSICAL HOME

SHADOW LAND

INTERMEZZO

In modern style, graceful and elegant. Grade 3.

FRANK H. GREY



* From here go back to % and play to *Fine*; then play *Trio*.

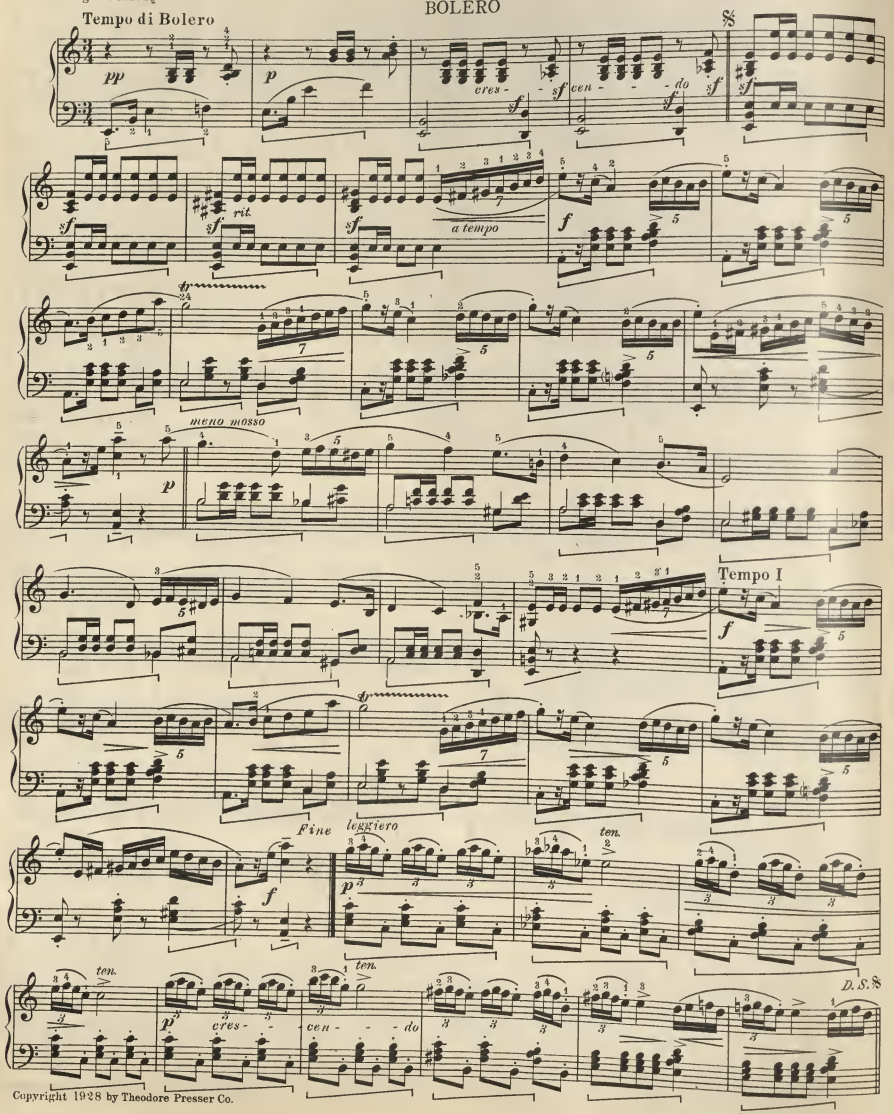
Other Music Sections in this issue on pages 843, 851, 883

Strongly rhythmic, full of vigor. Grade 3½

ESPAÑA

BOLERO

CARL WILHELM KERN, Op. 605, No. 3

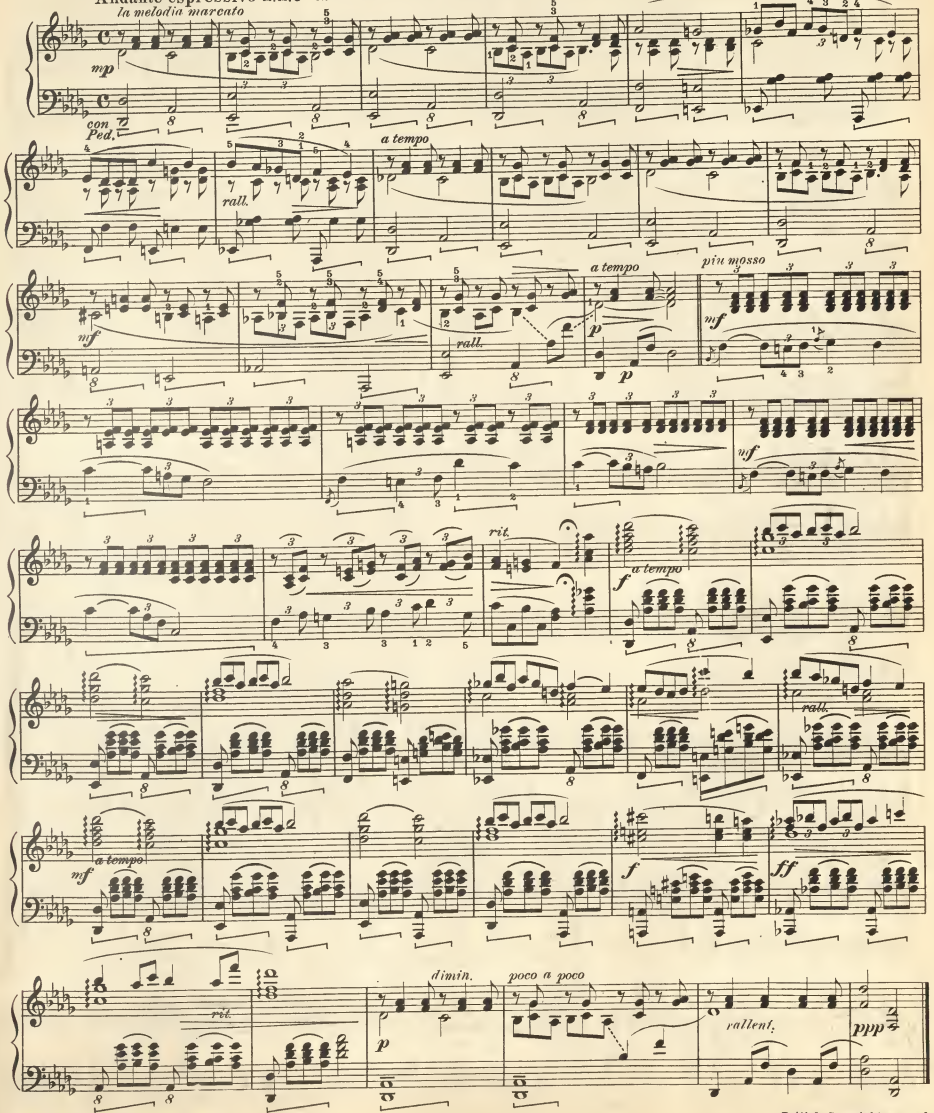


A very attractive "song without words." Grade 3½

A BREATH OF LAVENDER

ROMANCE

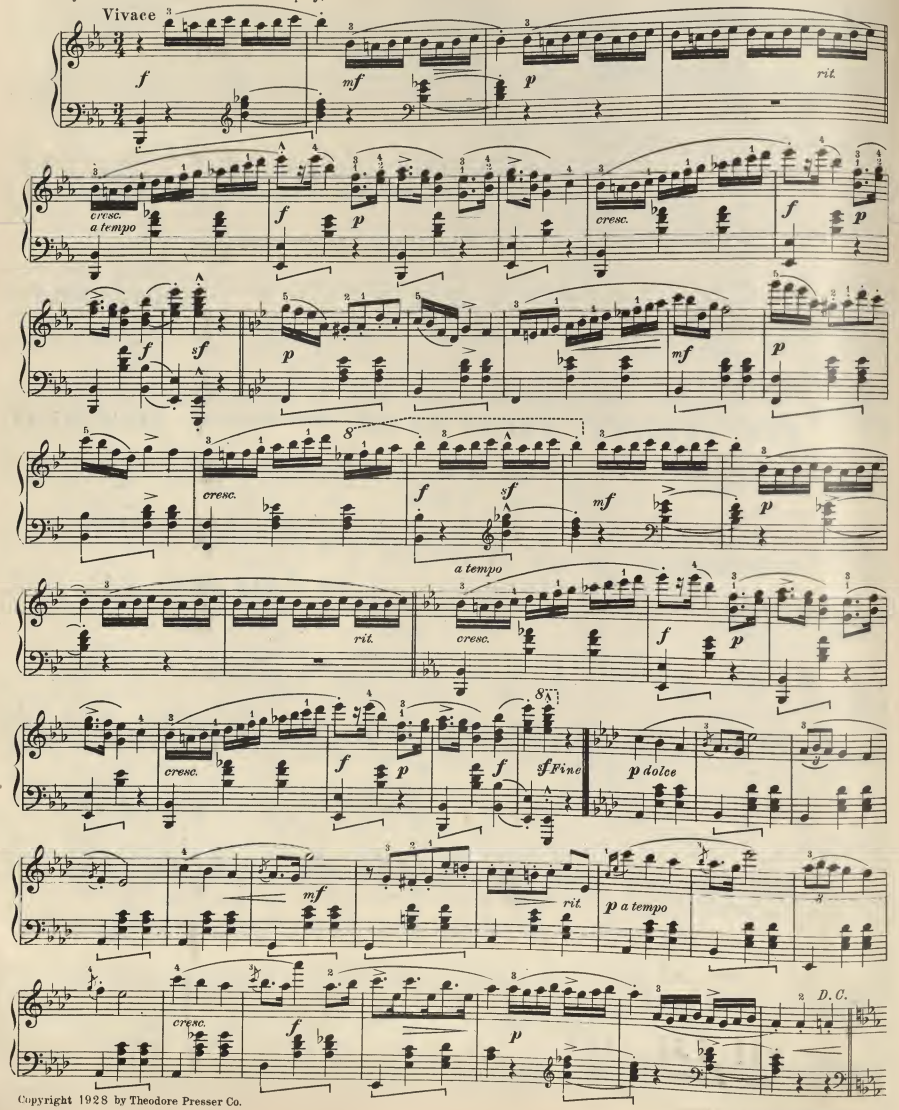
M. L. PRESTON



MAZURKA DI BRAVURA

A showy exhibition number. Not difficult to play, but brilliant in effect. Grade 3½

RICHARD KRENTZLIN, Op. 129



Presenting Four More Celebrated Song Composers With Lists of Songs For the Vocalist's Repertoire

In order that readers of THE ETUDE may become better acquainted with the composers and their works which constitute our catalog, the biographies of outstanding composers with lists of their compositions are presented each month. Teachers, concert artists, and church and non-professional singers will find much material in these lists to enrich their repertoires and will gain intimate knowledge of these celebrated figures in the musical world.

KATE VANNAH

KATE VANNAH

KATE VANNAH, distinguished woman composer, was born in Gardiner, Maine, where she received her early education. She studied the piano and harp at St. Joseph's College, Emmitsburg, Maryland, and later studied composition with Professors Eversman of Baltimore and Marston of Portland. She was also a pupil of Professor Perabo of Boston. Of late years Miss Vannah has become widely known for her ballads and orchestral numbers. In 1925 she won distinction by writing the musical setting for a Hymn entitled "The Nation's Consecration"—a contest in which four hundred composers took part. She also has a gift for writing verse, as is attested by the three books which have been published.

Cat. No.		Range	Gr.	Price
3520	At Sea	d flat—f flat	3	$0.40
4740	Breeze that Blows the Barley, The	E flat—a flat	4	.50
17579	Dream of Yesterday, A	c—g	4	.45
17580	Dream of Yesterday, A	b flat—F	4	.45
16020	I Will Come Back Again	F—b flat	4	.40
16021	I Will Come Back Again	d—g	4	.40
2780	My Barrac	c—g	3	.50
3531	(O) Night Unforgotten	c—F	3	.50
15826	So Blue Thine Eyes	G—a	3	.40
15827	So Blue Thine Eyes	F—g	3	.40
2899	Song of the Road, A	c—E flat	3	.30
5802	Tears of Christ (Violin Obbligato)	d—E flat	3	.40
2530	When 'tis Summer in the Heart	d—a flat	3	.30

R. M. STULTS

R. M. STULTS

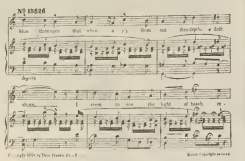
R. M. STULTS, renowned for his popular ballad, "Sweetest Story Ever Told," was born in Hightstown, N. J. He received his early musical education from various local teachers and, because of his proficiency in music, he became a musical instructor at Long Branch High School from which he had graduated. He continued his study of the piano and theory under Professor Brandeis, the distinguished New York composer and pianist; and later became engaged in the music and piano business in Baltimore. Upon moving to Philadelphia some years later he was affiliated with The Heppe Piano Company, but later severed his business connection at the suggestion of the late Theodore Presser, in order to devote his time to composition.

Mr. Stults began to compose while still in his teens and he is now a prolific writer of ballads and intrumental pieces of the better grade. Several light operas from his pen have been produced successfully in many parts of the country, and in addition to the many anthems, cantatas and part songs in his own name, he has produced over fifty valuable graded teaching pieces under a nom de plume.

Cat. No.		Range	Gr.	Price
16547	Children of the Heavenly King	c—g	3	$0.35
7640	Dutch Lullaby, A	E—E	3	.50
23636	God's Will	d—g	3	.40
19124	I Love You, Dear	E flat—a	3	.40
19577	Is it for Me? (Sacred)	F—g	3	.60
5913	Once in the Bygone Days	E flat—g	3	.50
7527	Only Dreaming	d—E flat	3	.40
18863	Open My Eyes, O Lord	d—E flat	3	.40
9319	Sing Me a Song of the Olden Time	c—E	3	.60
7542	Sing Me Some Quaint Old Ballad	d—g	3	.50
7460	Sleep, Dearie, Sleep	E flat—F	3	.40
7526	Song the Angels Sung, The	E flat—F	3	.50
16949	There's a Longin' in My Heart	F—F	3	.40
4713	Voice Triumphant, The (High Easter)	f—g	3	.50
5202	Voice Triumphant, The. Low (Easter)	c sharp—E	3	.50
17314	When Christ Was Born (Christmas)	F—g	3	.60
14226	Wondrous Story, The (Christmas)	d—g	3	.60

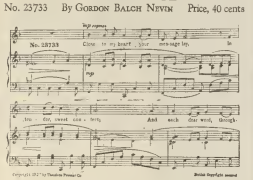
SO BLUE THINE EYES

No. 15826 By KATE VANNAH Price, 40 cents



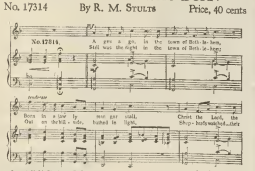
THE MESSAGE

No. 23733 By GORDON BALCH NEVIN Price, 40 cents



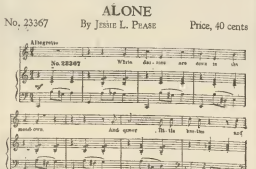
WHEN CHRIST WAS BORN

No. 17314 By R. M. STULTS Price, 40 cents



ALONE

No. 23367 By JESSIE L. PEASE Price, 40 cents



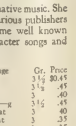
GORDON BALCH NEVIN

GORDON BALCH NEVIN

GORDON BALCH NEVIN, noted composer and organist, was born in Easton, Pa. in 1892, son of the composer, George B. Nevin. He was educated in the public schools and his musical studies were under the leading teachers in that section of the country. Mr. Nevin held his first position as an organist when only fourteen years old. Since then he has served efficiently as organist in a number of leading churches. For over a year he was engaged as musical arranger for the Skinner Organ Company, Boston, later returning to his native state in the capacity of church organist in one of the leading cities. He has given upwards of a hundred organ recitals in Eastern cities and has contributed in addition to many fine organ compositions, several instructors for organists. In the last few years Mr. Nevin has produced a number of very fine vocal compositions which are listed herewith.

Cat. No.		Range	Gr.	Price
23732	Love's Golden Dream	d—F	3	$0.40
9175	Love Wasteth Yet to Greet Thee	b flat—E flat	3	.40
23733	Message, The	d—F	3	.40
9686	Old Time Gardens	c—E flat	3	.40
9687	Old Time Gardens	a—C	3	.40
13149	Painted on a Fan	d—F	3½	.40
23447	Roses Are Calling	d—F	3	.40
23050	Moonlight and Mystery	b—F	3	.30
24060	Road to Love	F—F	3	.30
24061	Lonely Heart. High	d—F (opt. a)	3	.50
24062	Lonely Heart. Low	b—D (opt. F)	3	.50
24276	Memory Moon. High	F—g	3	.50
24277	Memory Moon. Low	c—D	3	.50

JESSIE L. PEASE



JESSIE L. PEASE

JESSIE L. PEASE, widely-known as a teacher of the piano and as a professional accompanist, is a native of Michigan. She comes of a musical family, her father, Fred H. Pease, having founded and directed the Normal Conservatory of Music at Ypsilanti. After studying with some of the country's leading teachers, Miss Pease taught piano at this conservatory. She also studied in Dresden, Munich, and has travelled extensively in China, Japan and Korea, where she had the opportunity of hearing and studying some very interesting native music. She has had a number of songs published by various publishers and many of her compositions have become well known in the vocal world, particularly her character songs and musical recitations.

Cat. No.		Range	Gr.	Price
12665	Ain't Ye' Comin' Roun' No Mo'	d—g	3½	$0.45
12666	Ain't Ye' Comin' Roun' No Mo'	b—E	3½	.45
23367	Alone	E—F	3	.40
12667	Birds Come Back	c sharp—g	3½	.45
16197	De Win'	c sharp—g	3½	.45
17226	Fair Warning. (Song or Recitation)	c—E flat	3	.40
16594	Fair Warning. (Song or Recitation)	b flat—E flat	3	.35
23215	Family Traits. (Recitation)	c—D	3	.35
13313	Good Little Boy, The (Song or Musical Recitation)		3	.30
12670	I Am Thy Harp	d—a	4	.40
12671	I Never Knew	d—g	4	.40
16605	Not a Care	c—F	3½	.40
17523	Nothin' But You	c sharp—D	3	.30
16149	Old Plantation Spiritual	a flat—A flat	3	.30
16856	Perfect Love	b—F	3	.40
18146	Soon—A Will be Done. (Negro Spiritual)	b flat—E flat	3	.30
17009	Thanksgiving	b—D	3	.45
12668	Vagabond, The	c—E flat	3	.40
12669	What I'll Do	F—g	3½	.40
12672	You Took Away the Spring	d—g flat	3	.40
		E flat—F	3½	.40

The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by

A. S. GARBETT

Schumann and "Tannhauser"

IN HIS book on Robert Schumann, Herbert Bedford sheds an interesting sidelight on the composer's critical attitude toward Wagner's "Tannhauser" and his swift and generous acknowledgement of error after hearing the work:

"Richard Wagner completed his opera, 'Tannhauser,' during 1844, and, soon after making Schumann's acquaintance in the following year, presented him with a lithographed copy of the score with a friendly greeting. In the perusal of this work Schumann found much in the handling of the orchestra to disturb him, for, though himself a reformer in his own way, he was accustomed to attack with a sweep less bold than Wagner's. The realization of orchestral values was never one of Schumann's strong points in composition; and independent of the dramatic aptness of Wagner's music, he seems to have been able to gather from the score but a mediocre idea of its value as music.

"In a letter to Mendelssohn, written just before he had heard a performance of the opera: 'What does the world know and what do musicians know about pure harmony? There is Wagner with his new opera, "Tannhauser," a clever man, no doubt, but packed with crazy ideas and as bold as brass. Our aristocracy raves about "Rienzi," but I can't find in his work four consecutive bars of melody nor even correct writing. What can be the permanent value of this sort of thing? I have the score before me, beautifully printed, with all its consecutive fifths and octaves which no doubt he would now like to correct. But too late! The music is not a jot better than his "Rienzi"—indeed rather weaker and less natural.'

"But after hearing the work given, within a few days of this letter, Schumann d'd not hesitate to admit his mistake and wrote to Mendelssohn: 'I withdraw much that I wrote to you after reading the "Tannhauser" score, for, in performance, it comes out quite unlike my picture of it, and much of it moved me deeply."

Liszt—Blitzbube!

EVERYONE knows how Beethoven attended a concert in Vienna where Liszt appeared as a child-prodigy, and was so overjoyed as to kiss the youngster publicly. In his biography of Liszt, Frederick Corder relates an account of a previous meeting:

"Ferdinand Hiller used to tell—it is probably in his Reminiscences," says Corder, "that the Lisets, on the morning of this memorable concert, succeeded in penetrating to Beethoven's presence in order to urge their petition for a theme on which Franz might extemporize. They were very gruffly received as Beethoven hated infant prodigies. Adam (Liszt's father), disappointed, ventured to ask that at least Beethoven would allow the boy to give him a sample of his quality. To the growling query *'Was kann der spielen?'* (What can he play?) Adam replied: "Almost anything you could name from Bach to Hummel.' 'Can he play this, for instance?' And he maliciously poked out on the piano with one finger the subject of Bach's C-sharp minor fugue.

"'Oh, yes!' responded Franz, nettled at being spoken of in the third person, which is very rude, and stung into 'showing off' for once: 'In what shall I play it?' Beethoven stared at him incredulously, and then in quite a different tone said: 'Try it in D minor.' Franz promptly complied, and played the first page quite correctly transposed. Where the third subject enters Beethoven put his hand on the little player's shoulder and said: 'And now in E minor.' With uncanny promptitude, as if he anticipated the demand, Franz interpolated two bars, neatly modulating to the required key, and continued without hesitation.

"'Blitzbube!' (You young flash of lightning!) cried Beethoven in delight, pulled him from the piano and kissed him on both cheeks."

The Generosity of Brahms

BRAHMS has the reputation of having been exceedingly brusque, not to say boorish, but according to his most recent biographer, Jeffrey Pulver, this was only a cloak to hide his shyness and self-consciousness.

"Brahms' affection for his parents," says Pulver, "was very touching. His concern for the welfare of his genial though later on much tried father was the outcome of a well-developed sense of gratitude and duty; and his love for his aged and ailing mother was equally great . . . . He was always thoroughly manly in his dealings with both men and women, and the consideration he showed his parents was extended to all elderly folk and especially to invalids.

"While on a holiday one year, he heard that a lady occupying a room in the same house was ill; he immediately made a practice of removing his boots when returning home at night to avoid inconveniencing her. Rather than give trouble to others he would frequently incommode himself; to prevent a servant at a hotel from getting into trouble for being late with his boots, he preferred to perambulate his rooms in his stockinged feet until footwear was brought to him. He never dreamt of smoking—passionate devotee to tobacco as he was—in the presence of ladies without first assuring himself that they offered no objection.

"He went to great pains to avoid hurting the feelings of others. When in Italy

(Continued on page 877)

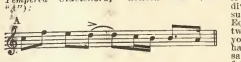
QUESTION AND ANSWER DEPARTMENT

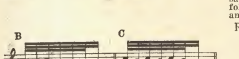
Conducted By ARTHUR DE GUICHARD

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUERY OR.

Fugs, No. 1, of the "8," J. S. Bach.

Q. How should I play the trill in measure 12 of Bach's Fugue in C, No. 1, in the "Well Tempered Clavichord," written thus (see ex.):





I play it as at "B." Is this correct? It satisfies me more when played as at "C." This would appear to be wrong, for I am told that the Bach trill should begin on the note above the principal note and finish with a "note of complement." In general this is all right; but when the sixteenth note following the dotted eighth is the same as the note of complement, it does not seem correct to sound the note twice. 2. Is it allowed or considered in good taste to strike the pedal note C more than once during the last four measures of this Fugue? It does not seem to me that the sustaining powers of the piano are sufficient to carry it on for four whole measures if struck only once at the beginning of the fourth measure from the last.—M. F. W. O. Fort Brady, Michigan.

A. 1. In this instance your "C" is both satisfying and correct, first, for the reason you give, then for the time division. In "C" the six thirty-second notes equal the dotted eighth note of the trill and the last sixteenth-note (A) coincides with the time-value of the note given by Bach. 2. Repeat the bass C on the first beat of the measure before the last.

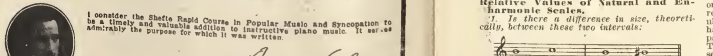
The Length of a Song.

Q. With regard to the correct number of measures for a song: could the song consist of 8 measures with a refrain (or chorus) of 16, or of 16 for song and 32 for refrain? Does one decide the length of a song by the number of lines or syllables? Also for a dance number? I am trying to collaborate with a lyric writer (by mail) who wants something definite to work on; he says going by the number of lines is all wrong.—A. L. Minneapolis, Minnesota.

A. The songs you describe would be decidedly top-heavy, the song part only half the length of the chorus! You must decide as to the kind of song you want, say: a song of eight lines, each line to contain eight syllables, or alternate lines of 8 and 7, or 8 and 6 syllables, or any other regular combination. Set a melody to the words and do not give more than half its length to a refrain. Study the principles of versification; take some well-known song, scan the lines for length and accentuation (such as *Kathleen Mavourneen* and *Annie Laurie*) and see how they have been treated. Take a book of simple poetry (Tennyson or Burns or Longfellow) and try to write melodies to the words.

Relative Values of Natural and Enharmonic Scales.

Q. Is there a difference in size, theoretically, between these two intervals:



b to c; b to b?? Both are minor seconds, half steps; but is one a lesser half step? Is the interval b to b? The smaller? I am under the impression that, if there is a difference, it is because of the finer tonal division possible in the orchestral instruments, an effect not found in the piano. Is that right? I shall be grateful for any information. What book may I refer to on the subject?—T. C. Mitchell, South Dakota.

A. Instead of using the word "size" it will be better in this relation to speak of "pitch." Pitch in a note is determined by the number of vibrations a second. For our purposes we shall use the pitch known as chiesleni pitch, based upon 256 vibrations a second for middle C; its octave above has twice the number, or 512. Starting from middle C it will be found that the pitch ratios of the notes of the natural scale of one octave are approximately:

9	5	4	3	5	15
1	—	—	—	—	2
8	3	2	3	8	

C D E F G A B C

(vibrations) 256 288 320 341 384 426 480 512

Careful examination shows that in this scale the number of vibrations does not increase uniformly with each successive step and that there is a difference between the sharp of a note and the flat of the note next above it. The invention of the piano made it absolutely essential that the octave be divided into twelve equal parts. This resulted in the adoption of what is known as Equal Temperament; that is, an octave of twelve equal half-steps or semi-tones. When you speak of B♯ and C you are speaking enharmonically. On the piano they are the same note. But they are not really so. Here follow two enharmonic scales, one of 21 and the other of 17 notes to the octave:

Ratios	21 notes	Vibrations	Ratios	17 notes	Vibrations
2	C	2	2	C	2.
25/24	C♯	1.92	15/8	B	1.875
128/125	B♯	1.9531	225/128	B♭	1.7586
15/8	B	1.875	16/9	A♯	1.7777
9/5	B♭	1.8	5/3	A	1.6666
125/72	A♯	1.7361	75/8	A♭	1.5625
5/3	A	1.6666	8/5	G♯	1.6
8/5	A♭	1.6	3/2	G	1.5
25/16	G♯	1.5625	45/32	G♭	1.4062
3/2	G	1.5	64/45	F♯	1.4222
36/25	G♭	1.44	4/3	F	1.3333
25/18	F♯	1.3888	5/4	E	1.25
4/3	F	1.3333	75/64	E♭	1.1719
135/128	F♭	1.28	5/4	D♯	1.2
125/96	E♯	1.3022	9/8	D	1.125
5/4	E	1.25	135/128	D♭	1.0547
6/5	E♭	1.2	16/15	C♯	1.0666
75/64	D♯	1.1719	1	C	1.0000
9/8	D	1.125			
25/24	D♭	1.08			
25/24	C♯	1.0417			
1	C	1.0000			

It is thus seen that the difference in the number of vibrations of B to B♯ (1.8750 and 1.9531) and of B to C (1.18750 and 2.000) is .0781. In other words, B to B♯ is "smaller" than B to C by .0781. You will find Helmholz on "Acoustics" very instructive reading. Delighted to assist you.

"Perfect" Intervals: Why "Perfect"?

Q. 1. Why are 5ths and 4ths also called "perfect"? What is meant by "perfect"? 2. In Rubinstein's Kamennoi-Ostrow does the bass F♯ play with the last note in the right hand?—C. H., Rogers City, Michigan.

A. 1. The Greeks considered the unison, fourth, fifth and octave more perfect than any other intervals. That is, they thought them more satisfying to the ear, by reason of the absence of any secondary vibrations. The inversions also became perfect and their proportional ratios were arithmetically regular. These intervals were held to be the chief consonances, called perfect consonances. The third and sixth, less perfect, were classed as imperfect consonances. Thus 2nds, 7ths and all augmented and diminished intervals became dissonances and are so classed. 2. In order to play the Rubinstein excerpt correctly and any other similar group of irregular time (as between the two hands), each hand should be practiced separately until the parts may be played together quite smoothly. The dot of the third beat in the bass represents one-half of the fourth beat; it would therefore be incorrect to play it with the last *third* of that beat, although that might pass as a matter of fact. The movement is much faster than the word *Moderato* expresses, seeing that the time-signature (𝐂, the "barred" C, or *alla breve*) indicates the beat by half-notes or two to a measure.

Public School Requirements for a Teacher of Music.

Q. I have been teaching piano successfully for about twelve years. I am not a high school graduate or a graduate of any kind. Would it be possible for me to obtain a position as musical director in a public school?—B. J., Windham, New York.

A. As a general thing *all* teachers in public schools are required to be graduates of high schools or colleges. You would have to teach the elements of music, to read at sight, to take part in class singing, to classify voices. The best course for you to pursue will be to see the school superintendent and obtain full particulars as to the requirements. If you give them to me I shall be in a position to advise you. Since you are probably very well-known in the community, the school directors *may* waive your non-graduate standing.

A Revolution in American Musical Education

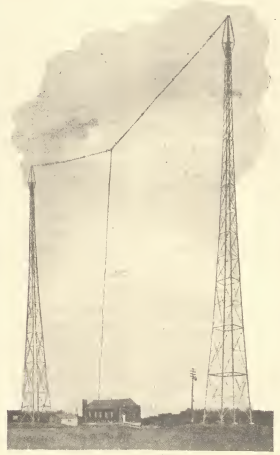
THE invention of the printing press progressively multiplied the need for more and more education. In similar manner the radio makes the study of music to-day almost imperative.

THE ETUDE MUSIC MAGAZINE, as a home music journal, has hailed the triumphant advance of the radio and the sound reproducing instruments with unrestrained joy.

The progress in radio reception and in reproduction through the records during the past three years has been enormous. At first regarded as toys making hideous screeching noises, the new radio receivers of to-day are so extremely fine that their ether-borne messages come as though one were listening in the very concert hall. The world is still rubbing its eyes over the bewildering marvel.

What will be the effect of this upon musical education, the development of music in the home and the vocation of the teacher? We can see nothing but a glorious outcome.

The radio places the music teachers located in communities scores of miles away from great metropolitan music centers on practically the same footing with teachers in the great city. Heretofore the opportunity to hear great artists, great orators, great orchestras, and great operas was for millions only a hope, pathetic and forlorn. Now the best of music is launched on the air nightly, and the musical home may have a library of record interpretations by great artists which a century ago would have done honor to an emperor. No longer can the rural resident complain of lack of advantages. Frederick the Great, Napoleon, Louis XVI with all their luxury never dreamt of having the blessings that are now the possession of farmers and ranchers and townsfolk all over our wonderful country.



A few timid teachers of music, with scanty vision, felt that this new influence might narrow their professional fields. Experience shows that quite the contrary is true with those who have realized what a tremendous opportunity the radio presents.

The advantages of music study are so remunerative from an intellectual, cultural and spiritual standpoint, as well as from the viewpoint of material life success, and music may be learned now with so much more understanding, delight and profit, that this may be described as "the golden age of the music teacher"—if the teacher wisely makes the radio and the sound reproducing instruments work for him.

Parents of pupils must be led to appreciate the fact that never before could the music pupil be so captivated, so thrilled with the glory of music. Never before have there been such means of appreciating the truth that music is a vital part of education and culture as through the wonderful concerts that the magic dials bring into the living room every night.

This vastly enhanced musical interest means that the advantages of practical music study will be far better understood. It means that the home will require more pianos, more violins, more music. Not to understand music in these days is a kind of unpardonable ignorance.

Therefore the music teacher, the normal leader of musical interest in his community, should keep thoroughly alert on radio programs, just as the stockbroker watches market reports.

We know of one teacher who put out a regular weekly typewritten bulletin in her community advising her friends what programs were best and making educational comments upon big radio events. The music teacher can no longer afford to take a back seat in his district while the world marches ahead. The teacher who makes the radio work for him will be surprised with the remunerative interest created.

Music is something which can not be described in words. It must be heard to be appreciated. Not until the public could hear good music incessantly could it begin to appreciate it. It would be a difficult matter to sell a single copy of the works of Shakespeare, Dante, Goethe, Hugo, Tolstoi, Maeterlinck or George Bernard Shaw, in the African jungle, to the native whose chief concern in life is an ample supply of hippopotamus meat and a few glass beads. In London, Kansas City, Paris, Boston, Berlin or Seattle it is another matter. The radio and the sound reproducing machines by increasing interest are increasing demand. Thousands of parents are now saying: "In these days we cannot afford to neglect anything so vital as our child's musical training."

The patron who has no conception of what a Brahms Hungarian dance or a Tschaikowsky symphony or other great musical masterpiece is becomes a poor business prospect. The radio has revolutionized the whole musical situation and with it the position of the music teachers, particularly the teachers engaged in smaller communities. In the past such teachers were hopelessly handicapped in the race with their urban brothers. They would painstakingly conduct their pupils through the beginning difficulties only to see them scamper off to larger fields long before they had received the full benefit of this instruction. Now the smaller town teachers can compete in many ways with the teachers in Paris, Milan, Leipzig, Brussels or London, to say nothing of Philadelphia, Chicago, San Francisco and New York.

The main thing for the teacher to make clear to the parent is that, while the marvels of the radio and the sound reproducing instruments are incomparable, it is absolutely necessary to go through the process of studying an instrument to become acquainted with the higher wonders of the art, to acquire the full intellectual benefits which only a

musical training can give and to appreciate to the loftiest degree the new era of glorious musical feats which the radio and the sound reproducing instruments place within the reach of all.

The phenomenal invention which has come through the discoveries of Hertz, Marconi, De Forrest, Hazletine, Armstrong and others and which has been brought into nation-wide service through no less remarkable business organizations of Atwater Kent, the Radio Corporation of America, Crosley Company, the Victor Talking Machine Company, the Brunswick Phonograph Company and others, is as yet hardly out of its swaddling clothes. The radio is, however, as firmly established as a daily need as bread and butter. Humanity in this age cannot do without the radio. Its usefulness is growing every hour, and the musical home, the music student and the music teacher must utilize it and grow with it.

A great business organizer once said, "There is only one thing of which we may be reasonably certain in business, and that thing is 'change'." The music teacher who is capable of grasping the huge opportunity which the radio and the sound reproducing instruments provide is the teacher destined for the largest success in the coming years.

EXPERT OPINION

THERE is a maxim in the law sustaining expert opinion: "*Cuilibet in sua arte perito esta credendum*", that is, "Credence must be placed upon those who are skilled in their arts or callings."

This is one of the reasons why such serious attention is given to experts at law court trials. First, however, the expert must qualify. He must show that his studies and his experience entitle him to be respected as an authority.

One of the most ridiculous things in the realm of musical life is the way in which people who know practically nothing of the arts and, in fact, willingly proclaim that they are not musicians, expect to have their opinions and judgments accepted as final and authoritative.

Musical life is fringed with dabblers who, after having fingered the keyboard a little, read a few books, or heard a few concerts, do not hesitate to pass judgment upon immortal masterpieces.

It would be just as absurd if they attempted to measure the height of Mont Blanc with a foot rule. Yet, such people, with their impudent ignorance, are among the most irritating critics.

Unfortunately, this applies to some few professional music critics, who, to use an expressive slang term, "get away with it by sheer nerve."

Inwardly conscious of their own lack of real knowledge, they depend upon audacity and violent assertions to contradict the opinions of real musical savants who have spent their lives in the serious study of the art and who, by their achievements, tower like the Himalayas above pigmy cities.

Let expert opinion, and only expert opinion, be respected.

SHALL I STUDY IN EUROPE?

AMERICA has sent countless music students to Europe in past years, and we owe a deep debt of gratitude to European music centers and European teachers for what they have done in the past for musical art in America.

Now, however, the situation has changed enormously. American music study methods, adapted to American born students, American living conditions, American modern conservatory buildings and American general educational ideals, combining music with higher general education, often not only equal the best that Europe has to give but also far transcend the older European accomplishments in this field.

In America one may hear as great operas, orchestras and concerts as in Europe, if not greater. The old economic standards, by which the student of former days might live in Europe for much less than in America have largely vanished since the war. For the same standard of living (with the exception of Brussels and a few other centers) one may pay as much, even more, for accommodations similar to those in America. There is very little saving. In fact, many of the best informed European musicians did not hesitate to state to your Editor that America is now the great land of opportunity for musical education. True, in some of the German centers there may be more concerts a day, but, after all, one has only one pair of ears.

Therefore, the American student should have the best that can be obtained in America, before thinking of going to Europe. Hundreds of the foremost teachers of the Europe of yesterday have permanently located in America and have become American citizens.

Once the pupil has acquired a complete musical training in this land, we strongly advocate an extensive tour to the European music and art centers. The magnificent historical and artistic monuments of great civilization and the varied life and color of the different peoples should be an experience which becomes a part of every art education. Sometimes it may be very desirable to take a special course with an expert teacher, to extend one's artistic vision; but get America's best first because there is nothing better. If you do contemplate study abroad, master the language of the country before going; otherwise you will get only a fraction of the value of the study.

INVERTED CLOWNS

YES, this editorial is printed upside down. It is not a printer's blunder. It was done to attract your attention. At best it is a cheap trick, but it worked, else you would not be reading it. THE ETUDE MUSIC MAGAZINE would gain no added respect for resorting to such a mountebank device, save for the fact that we know of nothing that illustrates in more direct manner the charlatan-like performances of some of the so-called modern composers who confound legitimate reputation with notoriety.

Any clown can stand on his head, in the middle of Trafalgar Square, and attract a crowd. Human curiosity is almost simian in its desire to see unusual things. However, the inverted clown holds the imagination for only a few moments—unless his audience is composed of other clowns.

The art of making funny noises is not the art of music. It is perfectly possible to make a sound with one's head, on the piano keyboard, if one wants to do so. The act would not be exactly graceful nor the music grateful. The pity of it is that there is always a coterie of musical snobs, blissful in their ignorance of real art, who by their arrogance make it appear to the public that such ridiculous perversions of fundamental aesthetic principles are something akin to miraculous genius. They gulp down any patent nostrum if only it is endorsed by the sycophants of futurism.

Let us here in America keep our wits about us. Lord preserve our common sense! Great art is organic—the development of real ideas in accordance with a plan very similar to that of nature itself in revealing its glorious beauties. Much of the music that we have been palmed off as modernistic seems to us like *papier maché* birds and animals, or at best imitation poppies made from paper.

Real beauty never has come by contrivance. The public may be fooled at first with paper poppies; but it soon finds our the deception and always resents it in the end. It is perfectly simple for anyone to take a Bach fugue, turn it upside down and play it through backwards. Even at that it would doubtless sound better than most of the futuristic music we hear. But it would be far from great art. Progress and evolution do not mean that we must destroy all of our good sense and good taste to turn the world upside down.

Milan, the Shrine of the Opera

FOURTH IN THE SERIES OF MUSICAL TRAVELOGUES—VISITS TO THE SHRINES OF MUSICAL ART IN EUROPE

By JAMES FRANCIS COOKE

PART I

WHO WILL dare to challenge the claims of Milan as the great shrine of operatic art? Paris, Beyreuth, Naples, Weimar, Munich, Berlin, London, Cairo, Buenos Aires, New York, Philadelphia and Chicago, bring on your contentions! Milan still stands supreme as the theater of the great artistic aspirations of composers and singers the world over. New York, Buenos Aires and Chicago may pay fabulous sums for performers, but Milan has those sanctified operatic traditions which can never be alienated.

Your guide books will tell you that Milan, the largest city in Italy, is more like an American metropolis than any other Italian center. If you are familiar with Germany, you will find that Milan has a strange similarity to many of the large German cities. So many times has Milan been devastated by invaders that only a few pathetic souvenirs are left of the different civilizations established here during previous centuries. It is one of the most modern of cities. Automobiles invested with diabolically irritating horns race around the gorgeous cathedral with its lace-like stone carvings, at a speed that brings terror even to the American tourist. Here is a bristling, up-to-date metropolis which, but for the Italian signs and such customs as closing the large stores for a two-hour noon-day recess, is far more remote from such dream cities as Perugia, Vienna, Genoa and Bologna than from Detroit or Kansas City.

Yet Milan has its precious art treasures and an artistic life not unlike that of Paris. The Cathedral, next to St. Peter's at Rome, is the largest in the world. It took five centuries to complete this highly ornate but truly magnificent structure. It is not, however, to the Cathedral that most art lovers repair, but to the much smaller structure situated in a remote part of the city. This is the church known as Santa Maria della Grazie. Here in the refectory is revealed that marvelous masterpiece known as "The Last Supper," by Leonardo da Vinci. The first view of the picture is a great disappointment because so little of the original remains.

Traces of Former Glory

DURING the French occupation the refectory was used as a stable and a hay magazine. Time and again it has been damaged and time and again restored (even as late as 1908). The reproductions are far more alluring than the original to the average visitor. The magical art of da Vinci, however, is still there, and the wonderful composition has withstood the ravages of four centuries as well as might be expected under the circumstances. Nevertheless, that inexplicable charm that one sees in the Mona Lisa of the same master, in the Louvre, is only faintly indicated in the vanishing masterpiece in Milan.

Of all the Italian cities Milan is best known for its musical achievements. It has the most famous of Italian opera houses, possesses one of the greatest of the world's music publishing firms, the famous Casa Ricordi, and one of the leading European conservatories, the *Conservatorio di Musica*, "Giuseppe Verdi."

A visit to Casa Ricordi is in itself a thrill. This famous firm was established in 1807 by Giovanni Ricordi, who was born in 1788 and died in 1853. Since its establishment the company has published the works of practically all of the great Italian operatic composers. Its catalogue is immense. Its business affairs have been managed with rare judgment and skill, so that several Italian composers, notably Puccini and Verdi, have shared munificently in the receipts.

Fosterers of Genius

GIOVANNI RICORDI was by profession a violinist. For a time he was the conductor of the Fiano Theater. In 1807 he went to Leipzig to learn music engraving in the establishment of Breitkopf and Hartel. In 1808 he returned to Milan and opened his establishment, at first engraving all the plates of the works he published. His publishing sense enabled him to identify the importance of the works of Rossini and later Verdi. In 1848 he established the "Gazetta Musicale," which became one of the most important papers in its field. His son, Tito, was his successor, and it was during his direction of the firm's activities that Verdi's immensely successful and lucrative opera, "Aida," was published.

Tito was succeeded by his son Giulio (1840-1912), whose altogether unusual business ability multiplied the success of the firm. To Giulio is given the credit of discovering and fostering the genius of Puccini. With the huge success of the operas of Verdi, Puccini and others, the firm was placed in a position of dictatorship in the operatic circles of the world. Giulio Ricordi had an excellent musical training and was very proud of his musicianship. He published many excellent salon pieces which he wrote under the assumed name of J. Burgmein (160 compositions being published in all). He also wrote in more ambitious forms, even a ballet, *Un Capriccio*, which was performed at La Scala.

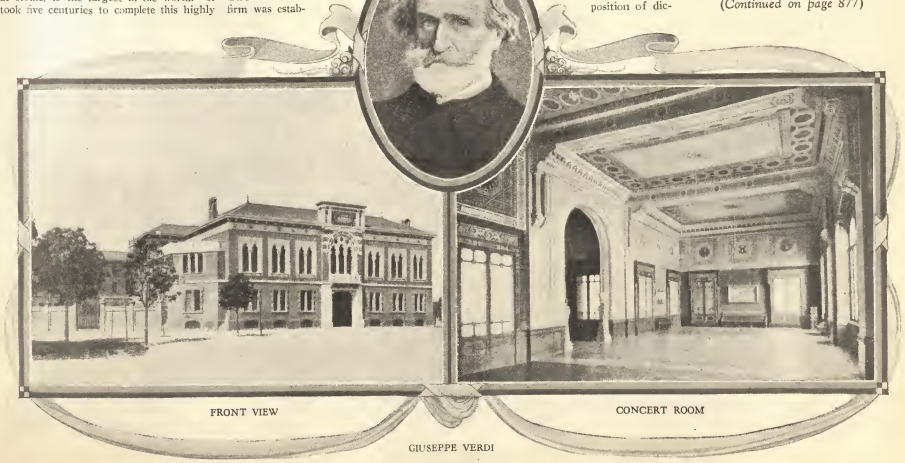
Giulio was succeeded by his son Tito, known as an exceedingly fine pianist. Thus the career of this remarkable firm has been directed since its inception by exceptionally well-trained musicians who have also been very fine business men. The catalogue contains some one hundred and twenty thousand numbers; and in the archives are safely preserved some five hundred priceless original manuscripts.

The House of Many Treasures

IT WAS to see some of these great treasures that we went to visit the headquarters of this famous publishing house. There we were greeted by the able director, Signor Carlo Clausetti. Descending a handsome marble staircase, passing life-size, full-length portraits of Verdi, Puccini and Boito, we reached the beautifully appointed vaults in a fireproof enclosure, in the cellar. Imagine having in your own hands the original scores of "The Barber of Seville," "La Sonnambula," "Aida" and "Madame Butterfly!"

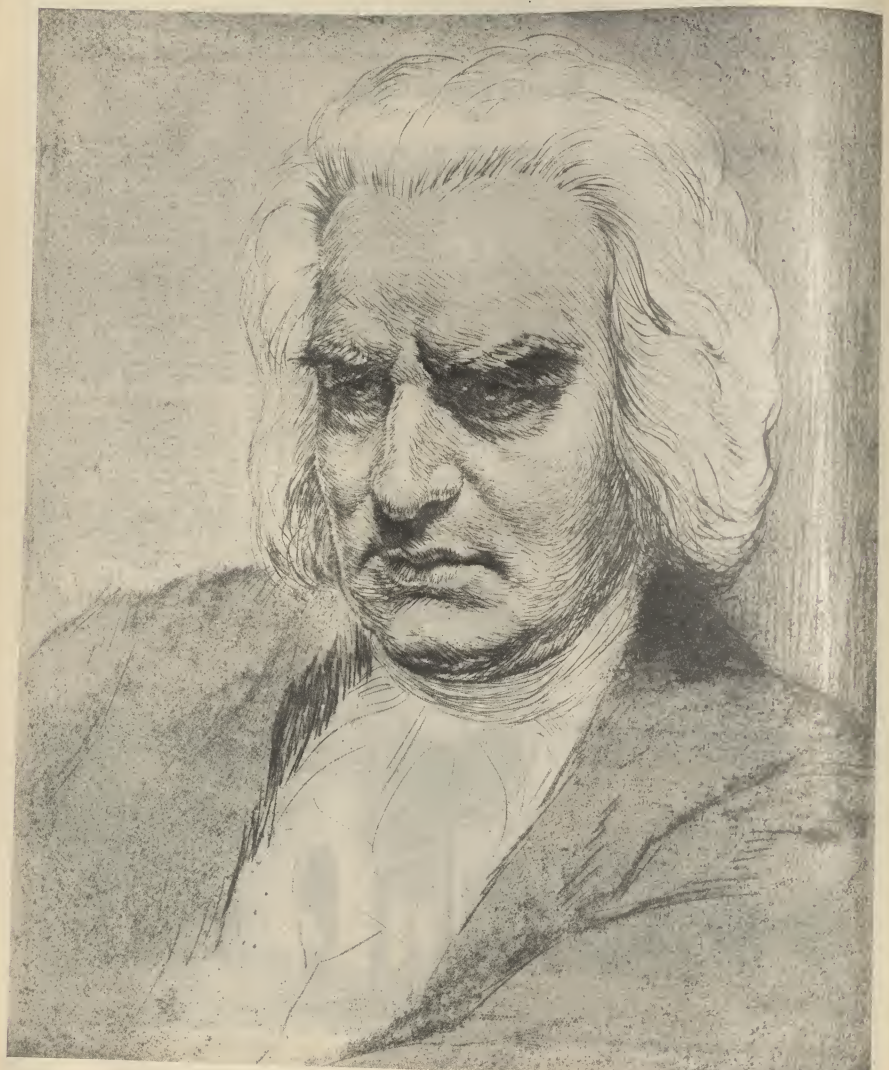
Little did the writer dream at that time that one of his beloved intimate friends, John Luther Long, the author of the lovely Japanese legend, "Madame Butterfly," was then in his last sickness in the home land.

(*Continued on page 877*)



VIEWS OF THE "HOUSE OF REPOSE FOR MUSICIANS" AT MILAN

This splendid philanthropy was Mr. Theodore Presser's inspiration when he founded "The Presser Home for Retired Music Teachers" in Germantown, Philadelphia, Pa., and later the Presser Foundation.



JOHANN SEBASTIAN BACH—"THE MASTER OF MASTERS"

An Etching by Narn Bauer: Reproduced Especially for The Etude

The Evolution of Piano Playing and Virtuosity

By the Eminent French Pianist and Teacher

M. ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

Written Expressly for The Etude Music Magazine. Translated by Miss Florence Leonard

PART V

This article is the fifth of a series of discussions of this interesting subject, by this world-renowned pedagogue, composer and pianist. The reader does not require the previous installments of this series to enjoy the current portion. However, back issues may be secured by those desiring the series complete, at the regular price per copy. M. Philipp's articles are rich in pianistic wisdom.

Rubinstein Pupils

OF THE PUPILS of Rubinstein, only two will be mentioned, Ferrucio Busoni (1866-1924) and Josef Hofmann.

It would require many pages to describe the miraculous virtuoso Busoni: his dazzling playing, which nothing could equal because nothing resembled it; his infinite suppleness of touch; the lightness, the strength, the grace, the boldness, the poetry which radiated from an instrument that has become so commonplace as the piano; the phenomenal agility of that aristocratic hand; the elasticity as of steel, in those delicate wrists, seemingly so fragile; that extraordinary virtuosity without semblance of effort.

Busoni contributed something new in his marvellous transcriptions of Bach, in his original compositions, such as the *Concerto Op. 39* or the *Fantasie Indienne*, where every page discloses original ideas of technic, of tone-effects, of interesting inventions, which touch the very limits of the Art of the Piano. He was one of the loftiest intelligences, one of the most universal minds of our time. He has left a deep impression, a light of great brilliancy.

Two Busoni Pupils

OF BUSONI'S pupils only two will be mentioned: Rudolph Ganz (1877) and Émile Blanchet (1877). Both are artists of the first rank. Ganz, an interesting composer, a remarkable conductor of orchestra, stands in the front rank of the most famous pianists, by reason of his brilliant technic, his purity of style, his convincing interpretation of masters, ancient and modern.

Blanchet, a musician of knowledge and inspiration, has had brilliant success as a virtuoso. Under his swift and firm fingers, the most difficult passages keep their transparent clearness. Expression is never exaggerated. He has written numerous compositions which are full of daring but happy innovations. His *Sixty-four Preludes* will remain as one of the most interesting works on technic of the present day.

Josef Hofmann (1876), another infant prodigy who became an illustrious virtuoso, has the genius for interpretation to a superlative degree. Under his magical fingers every composition acquires a significance, an importance, which even the composer did not imagine. He combines in his playing the boldness of Liszt, the resonance of Rubinstein, the sensitiveness of Busoni. He prepares for you revelations equally dazzling, whether he plays Bach, Beethoven, Chopin or Liszt, surprises which he presents as convincing truths. One is fascinated by the virtuoso, charmed by the musician.

The Impeccable Artist

HANS VON BÜLOW* (1830-1894), great virtuoso, great pedagogue, illustrious conductor of orchestra! The characteristics of his playing were absolute exactness in the minutest details, penetrating and always logical interpretation, infallible technic, exceptional memory. Among his pupils should be mentioned José Vianna da Motta, who had the same qualities as his master. Like Bülow himself, he was a learned man whose richly equipped memory, whose fine and exact mind never overlooked any detail.

Karl Tausig (1841-1871), who died in all the prime of his life and his talent, was a favorite pupil of Liszt. From the time of his first appearance in concert he aroused extraordinary enthusiasm. His phenomenal virtuosity, his bravura, his fascination were prodigious. He left an astonishing, original work in his *Daily Exercises*. His favorite pupil, Rafael Joseffy (1852-1915) also realized all the perfections that can be imagined—expression, power, exquisite delicacy, sensitiveness, passion and unsurpassable purity of execution. Joseffy's *School of Advanced Piano Playing* is one of the most valuable works of its kind.

In Moritz Rosenthal, Joseffy left a pupil who has electrified the public by his extraordinary virtuosity. He obtains quite individual tonal effects from the piano. His playing, vigorous and extremely delicate, astonishes and charms. In collaboration with Schytte, he has written interesting exercises.

* Bülow said often: "There are three things which a pianist requires: The first is technic; the second is *technic;* the third is TECHNIC."

An American Immortal

EDWARD ALEXANDER MACDOWELL (1861-1908) appears to me to be the most striking personality among the American composers. A remarkable pianist, a man of unusual culture, a composer of much importance, he has left exquisite compositions, filled with poetry and sentiment—among them, *Woodland Sketches, Fireside Tales, Sea Pieces, New England Idylls*, a dozen *Etudes*. He has shown also strength and passion in his four beautiful sonatas. His exercises for technic, especially novel and useful, deserve to be better known.

Camille Saint-Saëns (1835-1922), who was one of the great musicians of all times, may be put in the highest rank as a master of the piano. He possessed an infallible technic, a style of great nobility, expression restrained and simple. Who does not know his works, his *Etudes*, his five concertos, in which creative inspiration is wedded to mastery of construction? His prodigious gifts—his fabulous memory, his erudition, so wide as to be disconcerting—these gifts were universally admired and particularly esteemed by his pupils. The distinguishing characteristic of his teaching was that he was constantly preoccupied with truth of expression, with sincerity of style. Bülow wrote of him, in 1859: "There is no great artistic work of any country, school or epoch whatever, that Saint-Saëns has not studied deeply. I was often amazed in comparing his prodigious memory with my memory—which had been so much lauded. . . ."

A Complete Pianist

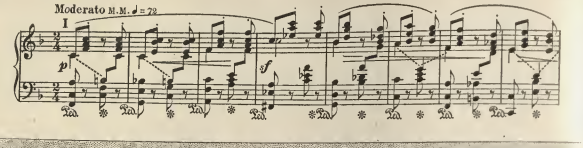
HE WAS particularly fond of two of his pupils: Gabriel Fauré (1845-1924), eminent composer, whose works have so exquisite a charm and individual a flavor; and Leopold Godowsky (1870) who attains, I believe, the ideal of perfection in interpretation. His execution is so irreproachable, the virtuoso possesses such fluency and such security, such an astonishing variety of *nuances*, that one is amazed. The most tender touching expression is always contained within the limits of the purest taste. Godowsky is an incomparable model for all the virtuosi. Is it necessary to mention his compositions—those marvelous *Etudes on the Etudes of Chopin*, this dazzling fountain of technical, rhythmical, polyphonic combinations, which are, and will remain, for the pianist, overwhelmingly brilliant? That long series of charming pieces: *Walzermasken* or the *Triakontameron*, in which musical charm unites with the greatest distinction of form; his astonishing free transcriptions of the Schubert melodies; are they not universally known? The *Phonoramas*, likewise, are famous, with their rare originality of melody and harmony, abounding in most unexpected tonal effects, in most audacious technical combinations; his *Poèmes*, also, of such deep feeling! . . . Godowsky is one of the greatest composers, of the most noble talent!

Godowsky directed for some time, with the most brilliant success, a class in virtuosity at the Vienna Conservatory; and this Conservatory naturally suggests the name of another eminent master of the piano—Emil Sauer (1862). His talent—combining originality, fire and overflowing imagination, won for him a success of

(Continued on page 871)

CLASS OF M. ISIDOR PHILIPP
AT THE AMERICAN SUMMER MUSIC SCHOOL IN THE CHATEAU FONTAINBLEU, NEAR PARIS, FRANCE

Master Themes the World Loves Best

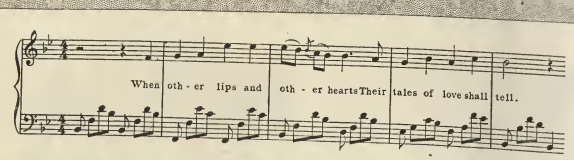


Rubinstein's "Melody in F"

"THE human voice is really the foundation of all music." Thus wrote the Titan, Wagner; and, if there is any one quality which, more than another, has made Rubinstein's immortal *Melody in F* appeal to the human sympathies, it is that it lies so comfortably within the compass of the voice and is so vocal in its nature that the one playing it is instinctively intrigued to "hum a bit."

Perhaps the playing of no other pianist than Rubinstein left on the world a "more fragrant memory undimmed by the roll of years." There are those still lingering in the musical by-paths who recount how he could alternate the elemental strength of a turbulent Nature with ethereal passages in which "gossamer fingers produced sighs such as come only on a summer breeze that has played upon an Æolian harp."

Drawn out by the sturdy thumbs, the melody soars and sings triumphantly on its way as it threads among the maze of harmonies which weave a delicate tapestry of tone as its background. By all these qualities it becomes another of those inexplicable pranks of fate in which a genius has poured into a short soul-flight of melody the message which shall carry his name to posterity more than all the massive tonal structures which his fancy could conceive.



Then You'll Remember Me

ASKED for a formula for the writing of a song that would touch the human heart in such a manner as to assure its permancnt popularity, an eminent literary critic replied: "Let it say 'I Love You' in a new way that will still *ring true.*"

Perhaps it is because *Then You'll Remember Me,* in both its words and music, tells with simple and sincere directness the pathetic story of the love of *Thaddeus* for *Arline,* which has stood the test of their long separation and will endure till his last breath, that it has acquired and held an esteem in the hearts of the great public equaled by but few other songs.

Certainly, from the night of the world premiere of Balfe's tuneful "Bohemian Girl," at Her Majesty's Theatre, Drury Lane, London, on November 27, 1843, and in spite of the critics having railed continuously at its musical and dramatic defects, still it has sailed serenely on, the most popular of all serious works written to an English text and launched on the fitful operatic seas. Its first performance outside of London was in New York on November 25, 1844, when it was "the operatic success of the period" and temporarily crowded Italian opera into eclipse. All of which only proves conclusively that "The world loves a tune."

Antidotes for Unnecessary Platform Fear

By the Famous Mexican Piano Virtuoso

ERNESTO BERÚMEN

HOWEVER beautifully the musician can play in a room by himself, he will be tremendously handicapped in following a pianistic career unless he can play with equal facility and effectiveness before others. A person may spend years in acquiring a technic adequate for the interpretation of master works. For what? So he may reveal their beauties to others. But when he comes before these others he may find himself seized with a sort of palsy and be unable to do his art or himself justice.

A peculiar situation this—that a musician should be capable of playing infinitely well alone but not in public. What malevolent demon appears the moment he steps upon a stage and sets about to rob him of powers rightfully his? Let us see if we can track this demon to his lair, have a look at him and send him scurrying so that he will trouble us no more. In other words, let us find out just what this disease is and how it can be combatted.

But first let us ascertain who is susceptible to the microbe of "nerves" or stage fright and who is immune. Does it single out just a few victims or does it cause an epidemic which attacks practically everyone who essays to appear in public? Having discovered the symptoms we can better diagnose them and find a remedy.

From a rather extensive acquaintance among artists and from an investigation pursued for some years, the writer has yet to find one person who has not been afflicted with this malady in some form or other, either in a mild or advanced stage. In fact, if a performer does not experience a touch of nervousness or excitation before appearing in public, it is safe to assume that he is of a cold or phlegmatic nature, and such a person is totally unfitted for an artistic career. If a performer can walk out on a stage and play for an assembled audience without a single tremor it is fairly certain that he will not move his auditors to any wild state of ecstasy. One possessed of the artistic temperament is usually sensitive and keenly attuned to beauty. He must feel deeply in order to deliver music feelingly. If he had not experienced nervousness before making an appearance there would be cause for concern. The important point, however, is to have the feeling under his control and not permit it to control him.

Notable Examples

LET US have a look at some notable figures from out of the past who have been so afflicted. Sophie Menter, one of the great pianists of the last century, was said to be literally sick before every concert. The mighty Rubinstein would pace up and down excitedly before making his appearance and was usually extremely nervous during his opening number. When he made his tour of America he played two hundred and fifty concerts, giving sometimes as many as two in a day. But he claimed that the giving of so many concerts, while it allayed nervousness, made an automaton of him; and after his last concert he quit America—never to return.

Adolf Henselt, one of the greatest pianists of his time, suffered from this malady. Before Hans von Bülow went on the stage he would rub his hands vigorously and feverishly together. If someone asked him a question while thus engaged he would either repulse him or turn his back upon the offender and continue to rub his hands briskly. Before "going on" Godowsky usually sits and tears up pieces of paper into fine bits to calm his nerves.

The stage manager of the Metropolitan Opera House has said that all the artists there have some stage fright. Caruso used to pace nervously up and down in the wings back stage before making his appearance. During this interim, being very superstitious, he did not wish to be spoken to. At the various music halls in New York where young artists make their debuts, the stage managers admit that stage fright is one of the commonest ailments with which they have to deal. The evidence, then, is that the disease is very prevalent. But, though fear is a wholesome stimulant, stiffening the sinews, quickening the blood, brightening the eye and kindling a communicating fire, it is well for the pianist to remember that it should be conquered shortly after he begins to perform in order that it should offer no interference either in benumbing his fingers or in causing him to forget his piece.

Audience Consciousness

A COMMON misconception exists that a person who is afflicted with stage fright becomes self-conscious before an audience. Actually the reverse is true. Instead of being conscious of self the victim becomes conscious of the audience. Up to six or seven years of age the child has no fear of appearing in public, and this is because he is conscious only of himself. But there comes a day when he becomes conscious of others about him. Then doubts and fears arise, and, if they are encouraged, multiply. If the child, by careful guidance, can be conducted safely over this transition period, he may never know what acute stage fright is.

It is important, in dealing with young children, never to mention fear, fright, nervousness or any of these attendant ills and to see that none of the child's associates mention them. Instead, positive thoughts should be constantly affirmed before the child. Children who are exposed to wholesome influences grow up without a full appreciation of the malady and without having it afflict them in a noticeable way. But if they are exposed to the thought of fear, they grow to harbor it in their minds and actually to experience it. It has been definitely demonstrated that a newly born baby has only two fears, the fear of falling and the fear caused by a sudden loud noise. All the other fears are acquired. Hence, a child will not have a fear of audience if he does not acquire it.

ERNESTO BERÚMEN

Nervousness is a contagious disease—a condition brought about by the mind. "Losing one's nerve" is one way of expressing it. In the final analysis it is a loss of "morale" which usually brings the will entirely within the power of the imagination, as was the case with Lady Macbeth. Nor is it a sense of sudden bashfulness worked up upon facing an audience. It is a state of mind induced by the thought of facing an audience.

The victim first imagines an audience gathered together to hear him play. He things it will probably be a very critical one. What if he should make mistakes! This is a common fear—the fear of making mistakes. He would experience very few tremors at giving a recital before an audience of South Sea Islanders, since they know very little about music and would recognize few mistakes if he did make them. But to give a recital before a group of intelligent people, some of whom know more about music than he does—that is another matter! Hence the fear arises of making mistakes that will be recognized. Just here it is well for him to remember that if he *does* make mistakes, very few will be recognized unless the people who hear him have studied minutely the numbers played—a very unlikely circumstance since the average member of the audience knows the pieces played only casually if at all. In the face of this situation such fears become imaginary and groundless.

A Field of Cabbages

THERE WILL probably be a number of personal friends in the audience—another disconcerting thought. It is frequently easier to play before an audience made up entirely of strangers. Or sheer numbers may disconcert. The idea of hundreds of eyes centered upon the performer is also a beginning of nerves. "Think of them as a field of cabbages," a teacher once said. "Remember they are just the sort of people who pass you the salt," admonished another. Not very helpful suggestions these, because they are not the kind of thoughts which can combat the more powerful force of imagination.

Then again there is the fear of forgetting, one of the potent fears with which the victim has to deal. Let us examine this fear for a moment. When a piece is committed to memory it is in the realm of the sub-conscious mind and should not be disturbed by the conscious will. It is similar to a sound-reproducing record which plays itself automatically if left alone. But if one attempts to guide the needle along its groove, one will encounter difficulties. Similarly if the player begins to think of his notes, to wonder what note is coming here, what note there, he is interfering with unconscious habits and will surely end in confusion. The sub-conscious mind never forgets. It is the conscious will that brings about difficulties. Therefore he should not think about the notes themselves, once they are learned. He should think instead of the beauty which he is

privileged to reveal, of the interpretation of the composition, of the message he is proclaiming.

As a result of nerves the musician is apt to play a number at a faster tempo in public than in private. Sometimes he gradually accelerates the speed until it gets out of all bounds. A precaution for him to take is to begin the piece at what seems a slower tempo than usual but which is probably the correct tempo.

What Horrors Fancy Pictures!

SOME OR all of the fears enumerated above may lay hold upon the imagination. Normally the will is in command of the body; but, in the case of stage-fright, the will is dethroned while imagination usurps the seat of authority and runs riot. It is like having an orderly government overthrown by an unorganized and disorderly mob. The imagination picks up one or more fears and enlarges upon them. It is like rolling a snowball down a hill; it soon gains in size and momentum. These fears which the imagination pictures soon spin around in a vicious circle, entangling the victim more and more in their coils and eventually bringing him to a state of abject misery. It seems that the conscious will is incapable of stopping this flight of fancy. The performer may say, "Why, this is silly! I *will* control myself." But he usually finds that he cannot will to control himself at all. He is at the mercy of fancy.

Once the performer understands that imagination running riot is the root of his trouble he sees he must summon up a force sufficiently strong to check and halt its mad rush. So he looks to some actual cases.

A young pianist was about to make his debut in a New York music hall. When he came to the hall prior to the event, he was pale and numb with fright. Before he had been there long he broke out in a cold perspiration. The stage manager noticed the man's condition and realized that something must be done or the victim would probably collapse on the stage. He immediately summoned an expert masseur and explained the situation. The masseur ordered the victim to take off his clothes and proceeded to give him a body massage and pummeling such as he had never received before, finally immersing him in hot water.

This rough and even painful treatment first got the blood to circulating freely and broke up the vicious circle of the imagination by centering the man's attention upon himself. He even became slightly enraged at his antagonist who mauled and hauled him about within an inch of his life. Finally he went on the stage and did himself justice. His rough treatment still burned in his consciousness and he forgot his audience. This was a severe case and necessitated severe treatment. Yet it illustrates perfectly how the force of imagination must sometimes be sidetracked.

Another case in point, perhaps less serious, is that of the frightened pianist who was pinched in the arm so viciously and painfully before going on the stage that he forgot the audience almost completely in his misery and therefore played without mishap.

Prevention Before Cure

IN BOTH of these instances it becomes apparent that a strong impulse is needed to overthrow the imagination and to put the will back in control. An even better way is not to allow the imagination to get out of bounds. To this end the musician should use the following simple formula which may be applied by anyone and is a most effective means for engendering confidence just before making a public appearance. He should repeat over and over to himself the formula, "I *am* just what I am and I can *do* just what I can do."

When the musician feels his natural confidence ebbing, he should begin declaring this formula with the utmost assurance, stressing the *am* and the *do*. By keeping steadily affirming this to himself, even after he begins to play and until he feels that the will is in complete control of the situation, he prevents other thoughts from entering. When this statement of fact is thus driven into the sub-conscious mind and accepted, the normal confidence which has been built up by years of effort will fully assert itself. The performer will again be master of his imagination. He will have recaptured his normal confidence. The first part of the affirmation combats the inferiority complex with which many are afflicted, particularly when about to make a public appearance. The second part affirms that what one can do for self, one can do for others. By keeping this thought constantly before him, allowing no other thoughts to enter, keeping affirming it without pause the musician has made the statement a reality.

But to recapitulate some of the points covered. If children are not exposed to the thoughts of fear, fright and the like and are provided opportunity for frequent public appearance, they need never experience pronounced stage fright. For this is something which is learned from others. Moreover, if those who are troubled in this respect will grasp every opportunity to get before people, they will find their trouble becoming less and less bothersome.

His for Life

THOROUGH preparation is one of the most effective weapons of defense and lack of it is a just cause for worry. But what does thorough preparation imply? It means knowing a piece inside and out, of making it the property of the sub-conscious mind. Strange as it may seem, a piece is seldom properly learned until the student has apparently forgotten it several times. That means that he has learned the piece and laid it aside, repeating this process indefinitely. On each occasion in which the piece is taken up again it is more firmly fixed in mind. There comes a time at last when the piece is his for the remainder of his life. When this stage is reached he is properly prepared for formal presentation of the piece before a critical audience.

But even before this stage is reached the student may be acquiring stage experience. Trying out his numbers every time he has a chance, either for friends or for strangers, helps wonderfully to overcome stage fright.

Artists conduct themselves in various ways on the day of a formal concert. Some of them do not touch the piano all day, preferring to rest and keep themselves fresh for the concert. Others feel more confident and sure of their programs if they go over them several times on the day of the concert. This is a matter for the individual to decide. But when the final moment arrives he must not forget the formula.

Professor Leopold Auer has observed that his famous pupils of the younger generation seem to be less afflicted with nerves than the old school. Possibly it is because the younger generation has shown a disposition to detect shame and to face facts squarely. Stage fright surely needs to be brought out into the open, labelled the imposter it is and made to beat an inglorious retreat.

SELF-HELP QUESTIONS ON MR. BEROMEN'S ARTICLE

1. *Why is some trace of fear beneficial for public performers?*
2. *What is usually the cause of fear arising in a six or seven year old child?*
3. *Why would not the fear of making mistakes function in case the audience was made up of South Sea Islanders?*
4. *In what way does anger free one from fear?*
5. *How may a student make a composition "his for life?"*

Children's Games

By IZANE PECK

AN ENTERTAINING pastime for busy boys and girls is the simple game of "Instruments."

Upon a big table in an adjoining room are placed various musical instruments: a ten cent fife, a toy violin, a harp, a drum, kettle drum, saxophone, cornet, piccolo, flute, French horn, mandolin, guitar. Few of these instruments can be real or toy instruments. Cut-outs, taken from musical papers or from a musical instrument catalogue, are available.

This done, the children are formed in line and marched around the table four times. They are told to look closely at every instrument. When they have finished their marching they must return to the room from which they came and the door is closed.

Paper and pencils being provided, each child must write down the names of as many instruments as he can remember. Allow ten minutes—or perhaps a little more.

The papers having been collected are compared with the correct list which has been prepared beforehand. The child naming the most instruments correctly may be given a musical pin for the prize. The consolation prize might well be a musical instrument catalogue which will draw the interest of every child present to the varieties of instruments produced.

The Orchestra

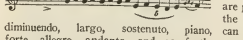
This game is played like the game of instruments, except that the instruments are limited to those used in the modern orchestra.

Titles

This also is a variation of the game of Instruments. A small collection (sheet music collection) of well known songs is placed upon the table. The players having marched about slowly three times write down the titles of the songs, first going to the adjoining room.

Potpourri

Another variety of the game of Instruments: Various kinds of notes (not all the different kinds) and several of the various rests and musical signs, such as



diminuendo, largo, sostenuto, piano, forte, allegro, andante, and so forth, comprise the material placed on the table. These may be written out clearly on music note paper or placed upon a home-made staff on a much larger scale. These are cut apart and placed scatteringly upon the table. The boy or girl who can write out and properly name the largest number of these correctly receives a prize. A fitting prize might be a piece of sheet music, or, if convenient, a musical potpourri.

Musical Forms

Upon a big table in a room adjoining that of the players are placed a number of pieces of music such as a Rondo, Sonata, Waltz, Caprice, March, Two-step, Polka, Allemande, Sarabande, Chaconne, Passacaglia, Gavotte, Courante, Gigue, Etude, Air, Prelude, Folk Song and so forth. Be sure that each selection plainly shows upon the title page the form in which it is constructed.

The players are formed in line and march around the table five times. They are told to look closely at each title and to remember the form in which it has been shaped. When they have marched about slowly four times, they are speeded up in their marching the fifth time and return to the room from which they came.

The door is closed; papers and pencils are provided; each player must write down the names of as many title forms as he can remember during the next succeeding ten minutes.

The papers are compared with the correct list which has been prepared beforehand. The winner is requested to explain the characteristics of each form, and if he cannot do so, the one who has corrected the handed-in lists reads from the Theory book (may be obtained at a Public Library) a short paragraph relating to the unknown Musical Form. Lastly a small prize is awarded the winner.

A Game for Girls

How about this game for your Class Entertainment?

This game will be a good one with which to close a girl's social evening. A member prepares cards, each card containing the names of girls appearing in titles of songs. No girl is to look at her card until the signal is given. When the signal is given all begin writing out the entire titles.

After a short period of time, decided on by the member planning this feature, the cards are collected, the girl having the most correct answers winning the game.

Good names for characters are as follows:

1. Alice. (Alice, Where Art Thou?)
2. Rose. (Last Rose of Summer)
3. Nancy. (Nancy Lee)
4. Nelly. (Darling Nelly Gray)
5. Sally. (Sally in our Alley)
6. Evalina. (Dear Evalina)
7. Kitty. (Kitty of Coleraine)
8. Annie. (Annie Laurie)
9. Kathleen. (Kathleen Mavourneen)
10. Violet. (The Violet's Fate)

After closing the contest the girls will enjoy singing some of the songs which may be found in most any good book of "Home Songs." One, not on the list, "Good Night Ladies" makes a pleasing parting song.

Race and Nation in Music

By ADOLF WEISSMANN

Translated and Adapted by Florence Leonard

What have your ancestors to do with your musical talent? While we do not agree with Dr. Weissmann in all his conclusions, still his article, from "Die Musik," is one of the most interesting that we have read in many years.

IT WAS RICHARD WAGNER, in his pamphlet called "The Jews in Musik," who aroused interest in the idea of race in music. That was seventy-five years ago. Other writers took up the subject, conspicuously Gobineau and Chamberlain. There was much discussion of it, especially in Germany, where much stress was laid by the scientists on purity of race. But the mixture of races has been particularly beneficial to Germany, with its too long skull. Wagner's own claims to purity of race were not unquestioned; his art works contradicted his theories, and the Jews themselves have benefited by the discussion of the problems which he raised.

Attention was called to Bohemia, Russia and Norway as showing destructive traits in music. Folksong and folkdance were utilized—were over exploited—as sources of music in various countries long after the Germans had ceased discovering them. Norway sought recognition through Grieg, Bohemia through Dvořák and Smetana.

But it soon became evident that the charm and color of folksongs was most evident and most fruitful in the smaller forms. This is illustrated by Grieg's compositions. We may learn it from Dvořák's chamber music and Smetana's opera "Die Verkaufte Braut." This latter is the one instance where Bohemian music has succeeded in the larger forms.

The unquestioned success of these two artists, however, has helped along the national movement in Bohemia where music and politics are closely allied.

But the whole question of race and nationalism has altered within a generation. Without doubt nationalism has grown stronger, but the mixture of races has also made progress. There are now innumerable "nationalisms." They might be called the grotesques of Europe. At the same time there is talk of the "United States of Europe." The levelling, befogging influence of democracy shows itself. The bonds of economics and technic grow stronger; commercial intercourse increases. These things affect all the arts, but especially music. It is hardly possible to set boundaries of nationality in music.

The question of race, too, can be handled only with the greatest care.

Italian Melody

IT IS NATURAL to seek traits of race in melody. Melody is the most primitive form of consciousness of the ego; therefore it is the most distinctive. In the music of the past, Italian melody bears most plainly the stamp of race. Its folksong has natural freshness, charm and strength. But it is not susceptible of development. The theater affords the stimulus for the unfolding of music with racial characteristics. The Italian opera melodies have undeniable charm. They win instant popularity. No country of Europe can withstand them. But this very quality of sensuous charm, their very obvious popularity, renders their life short. They attempt to be both superficially pleasing and passionate, to be light and yet deep. The light quality degenerates into coloratura, into mere empty notes.

The influence of the madrigals, of the sacred music and chamber music, is less strong. The Italian melody is the weighty influence, and it cannot persist because it lacks contrapuntal and harmonic foundations and because the singer himself destroys melody. The expressive sweetness of Bellini proves how long it can live, despite these handicaps.

Verdi's melodies prove it also. But Verdi, in attempting Cas in "Falstaff") to raise it to the higher expressive power, to make it truly dramatic, exhausts its racial traits. This is why "Falstaff" has won such great significance in Europe. There is the art of chamber music in it, which, while it is not antagonistic to vocal art, is yet not designed purely for exhibiting the glory of the voice. This is true despite the fact that reminiscences of the past may be found in "Falstaff." Puccini achieved a sort of renaissance with it. But the pure Italian melody is not in Puccini. It is delicately combined with its Latin side, and depends, for its greatness, on many substituted forms, introduced in masterly fashion

With Puccini, Italian melody as a characteristic of race, seems to have come to an end. Mascagni, Leoncavallo, Giordano, Zandonai, his contemporarics, attempt to veil the weakness of the melody with theatrical realism, a realism in which the racial impulse again appears as almost too crass and bald.

In the works of Malipiero, Pizzetti, Castelnuovo-Tedesco, and even Casella, a faint echo of it may be heard—in the *Gregorian Violin Concerto* of Respighi is a precious hint of the past. But no longer is it the obvious expression of primitive, sensuous charm. Race could appear in the urge toward clearness, toward vocal quality. But intellectualism has changed the color of Italian music. (The melodic material is exhausted, also.) Under the influence of modern instrumental music the whole tradition of operatic music has been cast aside—new ways are sought. In a Quartet of Labrocas, or a clever Impromptu of Rieti, Latin traits are evident. But traits of the Italian race, already affected by the levelling modern spirit of economics and technic, are scarcely to be found.

Limitations of French Music

NATIONAL PECULIARITIES show themselves, in French music, primarily as the result of limitations. Music does not seem to have been the earliest vehicle for expression of race feeling among the French. But national limitations are also national strength. The *chanson* may appear like an exalted form of speech, "diction." In fact, it is like the spirit of the language from which it derives its life. A *chanson* is spoken. But all the advantages of speech impart themselves to the music. It strives toward clearness; it is not veiled by the fantastic. The spoken melody of France has a definite end in view. Parisian architecture is born of similar ideas of perspective.

To these advantages is opposed a disadvantage—lack of warmth. True, the spoken melody is rich in certain delightful inflections and variations. It has suppleness of rhythm and variety of harmonic structure. But the *chanson* shows that it did not arise from a deep inner necessity—that music was not the central idea of the race. We might suppose that the fact was due to the lukewarm temperament of the French did we not know that France is the land of the art which appeals to the eye. But the people no longer sing and have never lost themselves in music. Their very clearness of vision makes a critic of the listener. Pleasure in conversation (which the language demands) removes them from any idea that is deep and problematic.

Language has thus determined the form which remains essentially true to the *petit genre*. But the scenic influence is also very strong. The Frenchman, sensitive to the theatrical, gifted in it, is strongly affected by the rhythm of the language. The ballets, introducing the operas, are racial expression in outline. (It is significant that Lully, an Italian, created his best work for the French opera.) But the tradition of the dance developed directly out of the French melody, so clear in rhythm, and out of the tendency to the final cadence, which is characteristic of all the French. In the rococo music they blindfold their eyes and create something extraordinary that communicates itself to the rest of the world.

But serious French opera, as well as its tragedy, condemns itself to torpidity, because it has no warm blood. Even a Gluck cannot alter this destiny, and one understands how Stendhal could have fled to Italy, because he found France too cool and the Frenchman too conceited to compose a real music. But the *chanson* was still fruitful—prodigal in the *opéra comique* (in which also Germany, with Adam and Offenbach) participated. But there lived an Auber who saved the honor of France.

Berlioz and Debussy

YET THE important point is to show that France, in spite of certain limitations—perhaps because of them—showed the earliest harmonies of race and nation. Berlioz was a rare apparition who seemed to show a cross strain with his Beethoven cult and his inclination toward large forms. He shows racial characteristics to be too strong rather than too weak in him. Theatrical, indifferent, yet red-hot, ever scourging himself, is this hysterical man. No matter how deeply he is moved he can always stand at a distance from his excitement. It may well be a source of the greatest pride to-day, as in his own days, that from this being, a creator in instrumental color as well as in composition in general, so great an influence should have spread over all Europe, and especially to Germany.

From this moment a new blood mixture entered into German music, through the virtuoso, Liszt, who was himself an example of mixed race. And the Germans retaliated, through the influence of Wagner upon the French, apparently so strong to resist watering of the blood! France also had its Wagner-followers. But that was not to last long.

Debussy's reaction against Wagner was strong, yet the stuff of which it was fashioned is thin. In Debussy the best French traits are apparent, among them clearness and creative ideas of form. There is nothing problematical to dim the character of music which derives its delicate light from a *poète-littérateur*. He knows, and uses to his advantage, the fundamental weaknesses of French music. But he flees from the lyric sentimentalities which have been the fashion in France since Gounod's day. He has charming substitutes for them. He again uses the language to aid the melody.

In one instance, French opera has risen to the heights—in Bizet's "Carmen." Here also is race at work. But it has been led to the summits by the passionate nature of a musician. This feat has not been repeated. For "Pelleas et Melisande" is a sort of friendly declaration of bankruptcy.

Since Debussy, composers have done their utmost to make race significant in music. The artistic achievements of the much talked of "Group of Six" (now practically dissolved) may seem to contradict such an opinion. But this guiding instinct of race may be perceived in all that they did. The art of Ravel is of a high order, is masterly, but slender in substance. It betrays many foreign influences, notably that of Russia. Yet this Basque also saves the "race" in French music.

The Exotic Influences

THE INFLUENCE of "jazz," of America, on the life and even the language of Paris, is undeniable. But the response to jazz is only a return to the past. French music never arising from the inner need, has always followed the cult of color, going for it to the Orient (as with David and Delibes), South American (Bizet) and the exotic everywhere (St. Saëns, Chabrier, Ravel). Variety of rhythm attracts. Dance rhythm bears the closest relation to life and is closely related to the drama.

Atonality, affecting French music at the same moment as jazz, and still more deeply, may have prevented the latter from taking too strong a hold upon it.

The crisis, at all events, seems to be passing. In the ballet there is much life and the creative activity in general is amazing. Honegger is an exception to the young French composers who still exhibit a reaction to Wagner. Milhaud, Auric and Poulenc show national traits, the tendency toward cadence, the quick close, the translation of the optical impression into the aural (Poulenc's "Promenades"). And how well they employ all the new means of pressing irony, satire and the grotesque, to which they are by birth disposed! Fauré—a man of the past—has charm, is much revered by the young musicians. The scores of Roussel and Ibert show national traits and limitations. "The great form" fares badly on French soil because it grows out of a totally different conception of music. The irruption of César Franck, with his undeniable influences on French chamber music, has been victorious in the best, the French, sense.

What of Stravinsky and the influence of Russian music, apparently so strong? Is he, the "rat catcher" for the young composers, banned from the France which he thought he had subjugated?

Russia, for the reasons already given, casts upon France the spell of color. There

has, besides, been a close connection between the aristocracy of France and that of Russia. Diaghilef who inspired Stravinsky goes to Paris in the hope that he may find occupation in this ancient nursery of the ballet. Russia wanders to France, hoping there to turn leaping into flying. It is clear, that Stravinsky, with his use of the Russian motif, exercised at first a strong, magical influence. But it is equally clear that this same Paris exercises to the full its optical charm upon the artist. His development from "Petrushka," *via* "Sacre du Printemps," to "Pulcinella," the octet and the piano sonata, shows the influence of picturesque, usual impressions, such as are possible in Paris only. But it shows also the French conservatism with its retrograde tendency. Step by step Stravinsky has abandoned the specifically Russian character of his art. He has not spent himself wholly in Western Europe, in Paris, because he has too much personality. But there he did sharpen his feeling for form and cleverness, and moreover, strongly influenced by Picasso, forswore all "isms." He remains a "rat-catcher," converted though he is by Western Europe.

In France many pre-Bach sonatas and concertos will yet arise. But the trend of the national music in France will not be altered nor hindered thereby.

Russian Peculiarities

WITH STRAVINSKY we approach Russia. As we have seen, it passed into mid-European channels shortly after its first appearance. It asserted itself strongly in Glinka, only to show, quickly, its weakness of form. We might say that the more Russian a folksong or folk-dance is the less it can adapt itself to general musical development (Kultur). The peculiar profile is nowhere sharper than in Russia. It has its own rhythm, but it has, also, in its fundamental minor tonality certain possibilities of harmonic deterioration. Here we find a parallel between color in life and color in music. Variation from the rhythm of middle Europe, from the customary intervals, are natural to the Russian folk song. But in this very fact lie the limits of the dazzling peculiarities.

Moussorgsky, and, in a lesser degree, Borodin and Rimsky-Korsakoff, defended, and to some extent, rescued Russian music from its dangerous situation. In Moussorgsky race feeling was indestructible. His personality was deeply penetrated by the folksong and dance. How he utilized this rhythm for the speed, pose and step of the individual; how he drew on his imagination to exhaust their harmonic possibilities, with many a sidelong glance toward the church modes, is all demonstrated in "Boris Godounov." He turned his back on Middle and Western Europe. His manner of expression is short and pregnant (founded, likewise, on the folk ideas), in striking contrast to the dreamed-out dreams of larger forms, the shattered kingdom of the sonata, which prevailed in Western Europe.

But Western Europe shows its influence in the furthur development of Russia. Even Prokofieff, dwelling in Paris, could not escape. The stronger vitality of the Russian, appearing in his crisp rhythm and in sound combinations which do not shrink from harshness, are threatened as soon as he reaches middle age.

In Scriabin there are few Russian traits. He succumbed too early to Western Europe, to Wagner—strong though he is in personality, rich in imagination. He plays a certain rôle in the outbreak of atonality. But his work, as a whole, counts for little.

What of Poles, Czechs, Hungarians? Franz Liszt, German Hungarian, has already denied to the latter a characteristic music. The Magyar, who appears to express himself most naturally in the gipsy music, has not been very important to the musical world. Liszt captured for art (and not without protest from the Magyar) its rhapsodical character. The Hungarian folksong has certain harmonic and rhythmic possibilities. But German music began too early to influence it. Bartók and Kodály seem to show a new phase of it. Bartók, searcher after folklore, plainly makes South European ideas bear fruit. A good example of adaptation, without loss of individuality, is found in his "Dance Suite," based all on one motif. But this is a single instance. The man belongs to the Intellectuals in looking far beyond Hungary, sharing the cultural movement of Europe, helping to determine it.

For Poland, Chopin has perhaps done all that is possible. The *Mazurka* with its illuminating harmony, handled by a poet, has spoken the last word. The dream of Chopin has been fulfilled by his messenger, Paderewski. Poland has become a nation! But that says nothing for the future of Polish music as race expression. Szymanowski, with his color and many pleasing characteristics, is yet not a distinctive representative of racial traits. The Czechs have Janáček, the only composer in whom the people speak strongly; but not less strongly speak Europe and the Intellectuals. The younger men, Vycpálek, Vomáčka, Stepań, Jirák are not racially determining. In Bohemia are Suk, and, to a less extent, Novák, who show their Bohemian origin. Austrian influences are strong here.

England also would have a national music. But what rôle does music play in the life of the average Englishmen? The literature for virginal, and of madrigals, also shows that this condition did not always exist. Is the change due to the manner of living or to the naturally reserved character of the people? But powers are at work to-day to create national music. There is folksong material in Scotland and in Ireland and the choruses instance a new movement to utilize it. In the serious music, Elgar, Holst, Vaughan Williams, as truly English, are opposed to the younger group who seek close connection with the continent. Elgar, however, shows much continental influence, despite his occasional "cockneyisms."

In English music, the characteristic trait is not so much a return to the folksong as a certain untrammelled joyousness.

German Speaking Countries

THE GREATEST problems of race and nationality in music are found in German speaking countries in middle Europe. There are so many ramifications that one can hardly insist on community of race, except in a general way. Least of all can one talk of "nationalism." If to Germany we add Austria, we have to deal with a country composed of many peoples, who but recently wished to disclaim both racial and national groupings.

But opposed to all these ideas is the fact of remarkable fertility and the distinguished achievement in music of middle Europe.

To base this development of German —or so-called German—music on the folksong would be a grave error. The German folksong is inferior to that of other peoples in rhythmic mobility and harmonic expression. At best it is simple and smooth. Its general character is opposed to the varied shading of the dance song. Its spiritual character cannot be denied. And out of this, in the absence of other stimuli, after long labor, has developed that which may be called by the general name of German music. We have, therefore, come upon the fact, that wealth of color and rhythm, in the folksong, is a hindrance to the development of music as a great art. German music has, for centuries, been subjected to manifold influences. Before a Bach could be born, the ear of the German musician had to be touched by Italian, French, even English influences.

But, under these circumstances, the German music maker was called upon to exert his highest powers for his art. He must swiftly progress from a melody with no irresistible charm to one which had its roots in his deepest emotions. Moreover, from the Austrian south came streaming toward Germany strains of the fiddlers (wandering musicians?), which were most striking and obvious in rhythm and timbre. Thus, Germany as a nation had varied characteristics of expression. In middle Germany it aspired toward the infinite, and laid the foundations of instrumental music. In the south, however, thanks to the "Musikanten" who ever brought new powers to instrumental music, song and dance held sway. The north also had its sacred and secular songs. But a Schubert could live only in Vienna; a Mozart, who gainedin both race and nation, must have had his home in Austria. Even a Beethoven made his home in Vienna, although he must soon have come to feel that in his struggle with his surroundings and in conflict with himself he had risen above this earth. The short, plastic motifs of Beethoven, which the master chiseled out for his music, point toward the north that ever attracted him, yet the princely culture of Austria held him there.

In Germany, then, we see that the melodic material is not the only factor in the folk-style of the music. We see also, that other powers were released, freed themselves from restraint and arrived at new breadths and depths. Form was conceived as something unknown to the rest of the world. Italy may have laid the foundation of this conception, but German form became something quite different from Italian. The problematic in German music is thus the question of relatively uninteresting material, and also the variety of sources. Germany, far from pure in race, musically has been able from the first to receive the most varied ideas and gradually work them over. Disinclined to virtuosity, it has seen many virtuosi disport themselves on its soil. In the last analysis, German music is group music; therefore, with continued development of expression and ever increasing greatness of conception, it had, finally, to become instrumental music.

Deteriorations

UNDER SUCH conditions, the result must be a vast using up of material. This has been hastened by the influence of France, of Liszt, of Wagner. Wagner is non-German in the elements of his music dramas, also in the erotic emphasis of his luxuriant harmonies. The effects are both intoxicating and destroying.

From these influences, Germany is about to be freed. It is only true to character that the reaction should be extreme. Hindemith, a born *Musikant*, has a certain speculative impulse; he was much influenced by Krenek. In Kaminski one finds a tendency toward the larger form. Busoni was an instance of cross strain and therefore an instance also of new classicism. Jarnach, born in Romany, but adopting Germany, shows many traits of birth and early education. Everything points to the fact that in Germany, where Brahms, Strauss and Regen once showed the great variety of shadings possible to music, a mixture of races is quite in accordance with nature.

In German music there are important contributions from the Jews also. It is no mere chance that Mahler and Schonberg, so important in the development of music, belong to Austria. Austria, with her inclination to ignore race and nation as far as possible, is the very soil to produce such masters. The Jewish race, disclaiming any nationality, cannot but be strongly affected by such surroundings.

They seek, however, a new arena; they would establish a new Jewish, Hebrew art of music, on the foundation of Palestine. Here is an extraordinary idea. A people whose purity of race is unquestioned—who have, however, rejected the limiting idea of a nation, awaken at last to the thought of a national life and wish to base on this life a national music. In Mahler we find the impulse to show himself as a true German, by his essential Christianity, by his unselfish devotion to his artistic ideal, opposing himself to the style of the operetta material. At the same time the old Hebrew melody—none too rich in treasure—is made the foundation of the truly Jewish style. Greater contrasts than that between the German folk song of Mahler and the ancient Hebrew melody cannot be imagined. Hebrew music must not be bound by the measure-bar; it must be as a free recitative; it requires a quite different technic. The work of Ernest Block, Milhaud and certain Russian Jews do not yet sufficiently confirm the possibility of the existence of such a race-pure art.

There is one powerful opponent of race and nation in music, the variously compounded America, the land which can satisfy to the last degree its hunger for virtuosity. The power of money, the power of machinery, ally themselves against creative ability which must look back to folksong as its source. They stifle it at birth. Nevertheless, there is a remarkable struggle for national music. Democracy would also achieve music. But the radio, as nothing heretofore has done, uproots both race and nation in music.

It is doubtful whether Oriental music, with which our time has become so familiar, will have a strong effect of race. Nationalisms persig; nations develop. The race-weakening influences will be strong in the future also. There is no going back.

SELF-TEST QUESTIONS ON MR. WEISSMANN'S ARTICLE

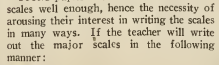
1. *What has changed the color of modern Italian music?*
2. *What is a chanson and what French traits does it exemplify?*
3. *Which French composers sought "color" in the Orient?*
4. *What traits characterize Moussorgsky's compositions?*
5. *Why was Vienna particularly suited to be the home of great composers?*

Scale Writing Drill for Young Pupils

By GLADYS M. STEIN

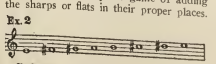
YOUNG pupils never seem to know their scales well enough, hence the necessity of arousing their interest in writing the scales in many ways. If the teacher will write out the major scales in the following manner:

Ex. 1



the pupils will enjoy the game of adding the sharps or flats in their proper places.

Ex. 2



Before starting to work the exercises, have the pupils memorize the series of whole and half-steps 1, 2, 3 (½), 4, 5, 6, 7 (½), 8, on which major scales are built.

AN ARABIAN SINGER

IN THE HEART OF THE OASIS

AN ARABIAN DANCER

Egyptian Music

Songs of the Ancient Land of Mystery

By the well-known American Composer

LILY STRICKLAND

IN SMALL isolated oases out on the great Libyan desert there are villages where the Fellahin pursue their lives untouched by all the changes in the outside world of which they know nothing and care less. They are the same in costumes and manners and in their simple pastoral lives as when the dynasties of the Pharaohs swayed the history of old Egypt.

Perhaps a Mosque raises its slender minaret where once were Temples to Osiris, Horus and Isis, but these are changes that have touched only their religion and metamorphosed it from the polytheism of ancient times to the monotheism of Mohammed.

In her arts and music is reflected most faithfully Egypt's unchanging nature. No one knows when music was first introduced into the rites and mysteries of Egyptian religion. But we do know that its use in Temple worship is immemorial, that its style has come to be classified as "Sacred Music," and that, many centuries ago in Egypt, there were schools maintained solely for the training of musicians and dancers who were destined to serve at the shrines of the Egyptian deities.

In the Alexandrian chronicles it is said "that the sons of Seth did according to the angels, invoking in the Angel's Hymn," and one of the first references to musical instruments in literature is that "Jubal was the Father of all such as handled the harp."

After the Flood, which some authorities give as about 2348 B. C., "the sons of Noah, after the waters had subsided from the face of earth, first settled in the Plains of Shinar, part of ancient Mesopotamia, the modern Diarbekr. The first migration of Noah's descendants took place about 2281 B. C. when several of the younger branches of the family of Ham, if not Ham himself, traveled towards the West and the South and settled in Phoenicia and Egypt, taking Noah with them, as some say. Others, soon after, migrated to the East and the empires of Assyria, Babylon, India, Persia and China" (Tagore's "History of Music").

The Fountain-head of Art

EGYPT HAS been called the mother lode and fountain-head of all the arts and sciences. Through her traditions, culture was spread over Europe. The earliest records of Egyptian music are inextricably confused with mythology, as in the East, especially, legends fill the gaps left by history.

In 525 B. C., Cambyses conquered Egypt, demolished her Temples, destroyed her records and killed her priests, so that we are compelled to quote from that mythology which existed before the formation of historical chronology.

A conception of the origin of all Gods first sprung from the superstitious and imaginative mind of man. Naturally, then, a similarity of types prevail in the various Pantheons of ancient countries. From a combination of speculation, poetic fancy, imagination and fear of the elements, man has drawn his images and, by so doing, has enriched our present-day mental inheritance, our intellectual pleasures, our literature, arts and music.

From the store-house of the Past we may gather such treasures as appeal to us and so embroider our Present, the otherwise drab tapestry of our everyday lives, with color, romance and beauty. On one of these tapestried designs, we trace Music of which a Seer has said, "It is the only art of Heaven we bring to earth, the only art of Earth we take to Heaven." For the origin of Egypt's music we must go to mythology, that most fantastic and brilliant of all tapestries.

In the annual overflow of the Nile River, it was said that, among the numerous bodies of dead animals left on the sand, there remained a tortoise, whose sun-dried cartilages were stretched across its shell. "Hermes, walking along the banks, happened to strike his foot against the shell and felt so pleased with the sound produced that he at once formed the idea of constructing a lyre." And so, according to the Egyptians, the lyre and not the drum, as in India, was the first musical instrument. To Hermes (Trismegistus), therefore, is accredited the invention of music, and the "Hermean Lyre," through his discovery of the tortoise-shell. It is a pretty story. But, whether or not the harp came to Egypt in this way, it is a fact that it was one of the oldest instruments. For we have only to go to ancient tombs and temples to see its prototypes in frescoes and bas-relief.

BEDOUIN SINGING GIRLS

Trinity of Music

FOLLOWING close upon the heels of the invention of the lyre, came the creation of the first flutes made from the reeds that grew along the river-banks. Osiris is said to have invented the flute as Krishna did in India, or Proteus in Greece. Thus, with the drum, of which there are many primitive types in Egypt, we have the musical trinity of strings, reeds and percussion.

Among the innumerable ruins of temples that lie upon the wastes of the tawny desert-sands have been discovered and excavated many sculptures, paintings and images of dancers and musical instruments from which Egyptologists have reconstructed the models which may be seen to-day in the Museums of Cairo, Alexandria, New York or London. We fear, however, that the original classical dancing, once so popular in Egypt, has been lost through corruption and perversion.

The modern muscle-dancing is a far cry from the symbolistic dances that took place in the old Temples of the Egyptian deities. The present-day version is a garbled one, handed down among the lower caste people who have misused the ancient dance-forms for the purpose of appealing to the physical senses of man and not for the edification or pleasure of gods and goddesses. The modern *Danse du Ventre*, seen in low coffee-houses in the slums of Cairo or in dives run for the benefit of curious tourists, is a degenerate, sensual, and oftimes disreputable performance which has long since gone beyond the pale of respectability and has little in common with its original form.

The ceremonies and festivals held at the annual overflow of the Nile date back to very remote times, when the kings, priests, priestesses and people assembled together to worship with music, dancing and singing the life-giving waters that made it possible for them to produce harvests from the desert-sands of Egypt.

According to Heliodorus, the Nile Festival took place at the summer solstice. "And it came to pass, at the time of the overflowing of the Nile, that all the inhabitants of Egypt left their homes, the king, the princes and all the people, to see the overflow of the Nile River and to make a holiday in its honor" (The Talmud).

In Heliopolis and other great cities came processions of priests carrying the image of "Num," the River-God, together with the images of Isis, Horus and other deities. They were followed by bands of musicians who sung to the accompaniment of harps, cymbals, pipes, drums and horns. Slaves led the sacrificial oxen which, garlanded with flowers, gilded and decorated, were offered to the River-God.

Hymn to the Nile

CHANTS and hymns were sung by the priests and the people. One of these, a famous "Hymn to the Nile," was popular throughout Egypt. It was originally written on papyrus and, dated 1399-1266, is now in the British Museum.

Hymn to the Nile

"Hail, all hail, O Nile, to Thee!
To this land Thyself Thou givest.
Coming tranquilly to give
Life so that Egypt may live.
Glorious River art Life-giver!
To our fair fields ceaselessly,
Thy waters Thou dost supply,
And dost come through plain descending
Like the Sun, through the middle sky.
Loving Good, and, without ending,
Bringing corn to granary,
Giving light to ev'ry home,
O, Thou Almighty Ptah!"

It is said that on this occasion of general thanksgiving, young maidens were sacrificed to "Num" and were taken out in flower-decked boats and offered to the gods as a propitiation. The chants of the fanatical priest and the noise of the musicians drowned the terror-stricken cries of the hopeless victims destined to perish

on the altar of supersition, the only compensation of the wretched creatures being that they would become the "Brides of the Gods," a poor substitute indeed for life.

Isis, the Mother and wife of Osiris, was regarded as the female symbol of Creation. In her Temples were the veiled priestesses who chanted before the shrines on which was written, "I am all that has been, and is, and shall be, and my veil no man has ever removed." It was the symbol of the eternal mystery of life and birth. Here votive offerings were placed and the Temple-dancers performed daily in honor of the presiding Goddess. Isis was also symbolical of the eight forms of Water, Fire, Sacrifice, Sun, Moon, Ether, Air and Earth which were worshipped by the old Egyptians.

Apis, Horus, Typhon, Bes, Anubis and other Deities represented the forces of Nature and the three attributes of Creation, Preservation and Destruction, the triumvirate upon which other nations founded their own conceptions.

Outer Influences

THE EGYPTIANS, first conquered by Cambyses, have since suffered from the yokes of many invaders and oppressors. Beginning with the Dynasties of the Ptolemies, there was a gradual decadence of art and learning in the land, so that the music data, which would have been invaluable to students, was destroyed. It is said that Sotor, Philadelphus and Euergetes, the first three Ptolemies, were all patrons of music and encouraged its study and practice in their day. About the time of Ptolemy the Third the influence of Greek music began to be felt; and at various festivals were employed bands of Greek musicians and singers who introduced their new forms of music into Egypt.

According to history, Ctesibius, the Alexandrian, invented the "Hydrauticon" or water-organ which had eight pipes placed on a round pedestal. A system of pumping water into the pipes produced the sounds, the instrument having no visible keys. Hence the exact manner in which it was played is not known, but it is doubtless related to the pipe-organ and the calliope in common use today.

Athenaeus states that in the reign of the Seventh Ptolemy, the people of Alexandria had reached a high degree of musical perfection, and "the most wretched peasant or day-laborer among them was not only able to play upon the lyre but was likewise a perfect master of the flute."

Auletes, the father of Cleopatra, was called "the flute-player," because of his great fondness for that instrument. The harp was also a favored instrument of that period, and some of us may be familiar with a painting of Egypt's immortal Queen, in which she is depicted as reclining at ease while a musician kneels before her and plays on a great harp.

After the meteoric reign of Cleopatra had come to a tragic end, Egypt fell into the hands of the Romans and an altogether new element entered into her arts and music. Herodotus writes at about 400 B. C. that, when he was in Egypt, one of the most wonderful things that he heard was the song of Linus (Maneros) whose dirge had been sung from ancient days.

Plato, who lived thirteen years in Egypt and who studied music while there, became very fond of the Egyptian mode and wrote of the great progress of the people along musical lines.

Diodorus (60 B. C.) writes that on the occasion of the death of a King in Egypt the temples were closed for a period of mourning extending through seventy-two days, when the people walked through the streets and sung mournful dirges in honor of the Royal Dead.

Ancient Metrical Song

ACCORDING to Dr. Birch, one of the oldest metrical songs of Egypt was called "The Song of the Thrasher" which he translated from hieroglyphics for the British Museum.

Thrash ye for yourselves,
Thrash ye for yourselves, O oxen,
Thrash ye for yourselves
The straw which is yours,
The corn which is your masters'.

This was evidently a folk-song used by agriculturists, judging by its utter simplicity. The early folk-music was graphic, simple and rhythmic, whether in song or dance, and was of an elementary character, sufficiently easy to appeal to the untutored tastes of a primitive and natural people.

In the seventh century, when Egypt was again conquered, this time by the Mohammedans, the call to Allah gradually took the place of the chants to the Gods, the Koran supplanted The Book of the Dead, the cry of the muezzin from the minarets, calling the Faithful to prayer, was heard in the land, and the precepts of the Marabouts drowned out the conflicting drone of the Priests of Isis, Horus or Osiris. In time, too, the mighty temples disintegrated and were buried in the sands, and the pageantry of the Egyptian Pantheon and all the mystic rites of priest-craft and their dominion over the people vanished forever save as a memory. But still those stupendous relics of Egypt's glories and her cruelties rise as eloquent memorials to a magnificent if barbarous past.

Modern Egypt is inhabited by the Muslem and the Arab of mixed descent, and their music is dominated by the influence of several races who brought new music into the country. The original scale of old Egypt was built upon the one and one-third tone interval and was in favor with the more cultured element. The popular scales were built on the minor forms with the flatted seventh and, sometimes, the augmented sixth. Today the music of Egypt may be roughly divided under two heads, the religious and secular, with their various sub-divisions. Under the head of religious music comes the chants of the Priests, the "sacred music" of festivals, the music of the Dervish Dancers, the Muslem music of the great Muharram's "passionate mourners," and the sword-dances at the Feast of the New Moon and Ramadan.

Secular Music

THE SECULAR music is much the same as always and includes the songs, dances and ceremonial music of public festivals, the pastoral music of the herdsmen, the songs of the boatmen and the tillers of the soil, the martial music of soldiers, the minstrelsy of wandering bards and the traditional music of male and female dancers. It is only in the Mosques that there is no music, as it was forbidden by the Prophet. Nevertheless, the Muslems are not lacking in music of their own, since Mohammed's mandates are not strictly observed by a people whose natural love of music has to an extent overcome their religious scruples.

In almost every "mongrel port" of Egypt today the visitor may enjoy a variety of primitive music. At Port Said one hears the chant-like songs of the coal-heavers who come with their grimy loads to the ships. The Somali, Swahili, Nubian, Arab, blue-clad Fellaheen and the hangers-on at the various ports, all sing as they work.

The Nile boatmen have a special song for every phase of their work and sing in unison, with alternating solo and chorus, to lessen the tedium of their toil as they row in rhythm with their music. In Cairo one hears almost every kind of music from the songs of the camel and donkey boys to the crude singing of the dancing-girls in low-class dancing-halls and coffee-houses.

In the country-side the folk-songs are more clearly formulated and more melodious. The men sing as they work their fields of sugar-cane or cotton and the women as they bring water from the wells and canals. One is especially struck with the pictures of pastoral Egypt, which seem so unchanged. The peasant-women, clad in their single dark-blue garments, graceful of figure and sometimes very attractive in an oriental way, carry the red clay water-jars balanced on their heads in exactly the same way as do the figures we have seen in museums.

Sometimes we hear the plaintive little tune of an Arab shepherd boy tending his brown flock along the wayside, and it seems to have the wistful and even mournful quality that is common to the folk-music of Africa. Perhaps this is due to the nature of the scale forms used by the people—curiously minor, lacking cadence or tonality.

Singing Girls and Dancers

IN EGYPT there are bands of professional dancers, male and female, who are called the "Ala Teeyah" and the "Awa Lim," the latter term being used to designate the singing-girl rather than the dancer. The average singing-girl adapts her songs to the tastes of her audience. She sings of love, war, intrigue or whatever subject might appeal to the mood of the listener. She is usually accompanied by a rude orchestra composed, of drums, flutes, cymbals, tambourines and the clappings of hands which accent the rhythm of her music.

In the mixed dances there are several that follow old tradition, the principal one being the "Hes," a conventional dance which starts with three couples who whirl away to the beat of stamping feet, until the dancers, exhausted by the quick tempo of the music, fall out to be replaced by fresh couples. Another famous dance is called the "Herti Bridal Dance" which is performed on the occasion of wedding ceremonies to the accompaniment of muffled drums.

In the more remote districts where tribal music and dances still remain unchanged, whole bands sometimes join in wild folk-dances celebrating some special event. There are the primitive songs of the Desert Raiders swooping down on their swift camels, upon some lonely little caravan or camp. There are the glad songs at the waterholes, where tired and thirsty men and beasts are refreshed by life-giving wells. From the camps of the veiled Taureg come the thin tones of the scrannel-pipes and the throb of the drum—plaintive and strange music as indescribable as the desert itself.

From the black felt tents of the nomadic Bedouin comes music of a gypsy-like nature, as the dancing-girls whirl and posture in the red light of camp-fires.

From the wandering caravans, where Arabs muffled in the white folds of long cloaks sway rhythmically along the sands on their "desert-ships," come the minor cadences of wistful melody born of desire or longing. By the fitful camp-fire or in the golden light of the desert moon a dancing-girl of Biskra weaves a theme to flashing feet, swaying her body lithely as she taps a tambourine.

From the oasis of the Ouled-Nail comes the professional dancing-girl famed throughout all Egypt. She is trained from earliest childhood in the traditional music of her calling and dedicated wholly to the business of dancing. Her moral status is about on a par with the Indian Nautch-girl, but her services as a dancer are constantly in demand. Her costume is one of particular elaborateness, as she wears many jewels and a feathered headdress quite different from that of the ordinary dancer.

Dervish Dancers

THE MOST spectacular dancers in Egypt, however, are the Dervishes or "Zikrs" whose wild and fantastic dances border on insanity. These men become self-hypnotized by the intoxication of their own dances, and work themselves up to a fanatical climax, often inflicting terrible wounds upon their bodies with knives. They call themselves "religious dancers" and are to be found in the vicinity of Mosques on Festival days. They are not above performing before a private audience if the "backsheesh" is sufficient, however. There is a certain instrument called

(Continued on page 869)

Can You Tell?

GROUP No. 18

1. Which composer is known as "The Musician's Musician?"
2. How is a major triad changed to minor?
3. Who composed the opera "Madame Butterfly?"
4. When G is the leading-tone, what is the key-signature?
5. What is an *octave?*
6. What is the name of the case or desk containing the keyboards of an organ?
7. What was the first American choral work to be performed at the great English musical festivals?
8. What is the meaning of the French word *noel?*
9. Make a note that will have one and three-fourths beats in ¾ measure.
10. How many strings has a violin?

TURN TO PAGE 875 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

First Year Ear Training

By HELEN DALLAM

Helen Dallam is a native of Illinois and has received all her training in the state of her birth. Her talent and aptitude for composition became apparent before she had attained her teens, and long before she became of age she had written in many of the large forms, including string ensemble and symphonic works.

Miss Dallam received the Arthur Olaf Andersen medal for composition and the Master of Music degree at the American Conservatory of Music at Chicago; at present she is teaching musical theory in all its branches at this institution.

She has been the recipient of a number of prizes for her works, and her published compositions include songs, choruses, orchestrations, chamber music, such as quartets and quintets for strings, and teaching material for piano and for violin and piano.

Her compositions for piano, violin and piano and for two violins and piano are all familiar to ETUDE *readers and are widely used by many prominent teachers. She belongs to that rapidly growing group of feminine composers who are contributing a distinctive element to contemporary composition, in a style that is especially distinguished for elegance and grace.*

MANY students of music, launching upon the study of musical theory, do so with the thought in mind that theory is a mere subsidiary subject to be taken in doses like so much medicine. A great many of these people do not even connect properly this most important subject with the study in which they are majoring, such as voice, violin, organ or piano. They feel that theory is nothing but rules and that it is to be worked out mechanically like an arithmetic problem. No wonder they are bored to death! If one does not connect beauty of sound with the necessary application of rules then one might just as well leave the subject alone entirely, for all the enjoyment or lasting benefit derived from it.

Many times the impression has been erroneously conceived that musical theory bears close relationship to arithmetic. Heaven forbid! Because there are eight natural tones in the diatonic scale (to say nothing of the chromatics), that is, because there happen to be figures connected with it, this subject has often been misjudged. But these are *sounded* figures, not *mute* ones as in arithmetic. They mean something to the emotions of the listener and are not so many correct or incorrect figures as dealt with in the sciences. In other words, they are human, talking figures, rather than deaf and dumb ones.

As each lesson in the text is introduced the pupil should be guided not only in the visual, written phase of the new work but also in the keyboard or aural aspect of the question. Most individuals are much better able to write chords and progressions than they are to find them on the piano. This is because the keyboard harmony and ear training, in most cases, have been neglected or sacrificed, while the written work has been greatly emphasized.

In reality, these two requirements should go hand in hand. Necessarily the pupil cannot ever as much ground if he stops to develop his ears simultaneously with his eyes. But what does haste avail if he cannot apply practically what he has learned theoretically?

Rules are soon forgotten, but the sounds produced by these rules are never forgotten.

Sound before Sense

HOW SHOULD ear-training be taught? Let us suppose that we are dealing with the average student of piano. This student probably studies all the classics of such masters as Bach, Beethoven, Brahms, Liszt and Chopin, as well as other model composers as required in most schools of music. He plays all sorts of chords (altered and otherwise) transitions and modulations but does he know what it is all about? He learns notes and fingering mechanically, depending upon the feel of the keys under his fingers to tell him when he is right and when he is wrong. Such lack of analytic understanding is a deplorable characteristic only too prevalent among students.

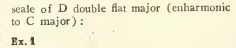
The mission of the pedagogue is to teach the names and duties of chords, their correct spellings, inner voice leadings (in four part writing especially), good doublings and combinations. In short, the teacher should point out the grammatical construction of each sentence (theory being the grammar of music).

HELEN DALLAM

The student comes for his first lesson. He has played scales all his life, but possibly he has never listened to them nor delved into the reasons for certain whole and half step progressions. These are merely taken for granted. He has probably never heard of the tetrachord system, a Greek contribution to the scales as in use today. This tetrachord idea is the basis, as he soon learns, of the circles of fourths and fifths (flat and sharp scales) and of the diatonic major and of the harmonic and melodic minor scales.

Granting that he has played these scales, he must now write them, not stopping at seven flats and seven sharps but continuing through the double flat and double sharp scales—those enharmonic to the ones already written. In this way and only in this way will he be capable of following mentally the turnings and twistings of the composition he is studying. The following shows, as an example of the addition of the double flat and sharp scales, the scale of D double flat major (enharmonic to C major):

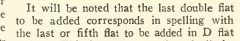
Ex. 1



It will be noted that the last double flat to be added corresponds in spelling with the last or fifth flat to be added in D flat major. This is true, naturally, of all the enharmonic flat scales.

In the scale of B sharp major (enharmonic to C major),

Ex. 2



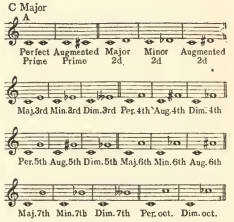
it will be noted that the last double sharp to be added corresponds in spelling with the last or fifth sharp to be added in B major. This is true, naturally, of all the enharmonic sharp scales.

The student should endeavor to *hear* these scales, not in their enharmonic aspect (as he is accustomed to thinking them) but as the actual tones according to their vibrations. Sharps naturally suggest brightness and high pitch. Flats appeal to the imagination as sombre and of low pitch.

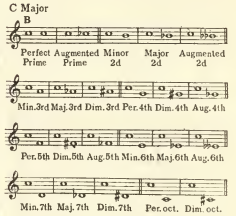
After the scales are well in mind, then should the intervals, plain, inverted and enharmonic, be essayed. First are learned their names as to quality and measurement by writing them in all keys. Next, these intervals are to be played. The instructor requests the pupil to turns his back or close his eyes while intervals are played at first in the middle register of the piano (this range being the easiest for the average untrained ear to distinguish), then in the extremely high and low registers of the instrument. Needless to say, both upward and downward measurements must be practiced in writing and playing. Intervals are usually more abstract of definition than are triads and seventh chords, as the latter are so much more definite in intent.

The following example shows (A) the upward measurement of the intervals in C major and (B) the downward measurement in C major:

Ex. 3
C Major
A



C Major
B

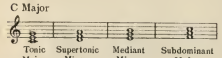


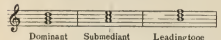
It will be noted that all intervals which were major in their upward measurement become minor in their downward measurement. The perfect intervals remain the same. These intervals should be written and played in every key.

Next are introduced the triads of the major scale. These must be learned thoroughly, as to name, and written in all keys (major and harmonic minor) before the pupil attempts to play them in all keys.

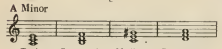
The following examples in C-major and A-minor give a working knowledge of the triads in fundamental position:

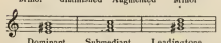
Ex. 4
C Major





A Minor

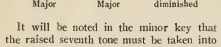




It will be noted in the minor key that the raised seventh tone must be taken into consideration. This is one of the points in which a teacher has to be most persistent, as it often seems to slip the mind of the pupil.

The three positions of the triads in major and minor keys should be introduced only after the first or fundamental positions are well assimilated. By position is meant the fifth, root or third in the melody. These should be written and played by the pupil in all keys, thus:

Ex. 5

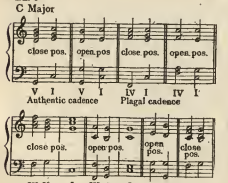


The teacher should play the first, second and third positions of major, minor, augmented and diminished triads. Observation shows that in the beginning only the first position of a triad seems definite to the ear. The second and third positions are at first a little baffling to the beginner because he is apt to lose track of the thirds, hearing the fourth intervals in the latter two positions.

Next come the Authentic, Plagal, Complete and Half Cadences in four-part writing with the accompanying rules as to voice motion. Also, here must be explained the difference between open and close positions in four-part writing.

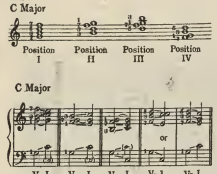
These cadences should be written in all keys, major and minor, flat and sharp, open and close positions. The same work should be done at the keyboard without any aid from the written page, just as have been the preceding lessons. The following example shows the method of procedure for the cadences:

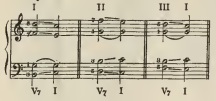
Ex. 6
C Major



Now we are ready for the dominant seventh chord. The importance of this chord must be impressed upon the pupil, as it is one of the primary seventh chords. Its reliance upon the tonic triad is taken up with the rules governing its progression to the tonic. It is first learned in root position and later in its three inversions, that is, with the third in the bass (first inversion), fifth in the bass (second inversion), and seventh in the bass (third inversion). Any seventh chord necessarily has four positions, because it contains four tones. The following is an example of the four positions and three inversions of the dominant seventh, the latter resolving correctly to tonic:

Ex. 7
C Major

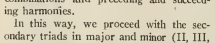




From now on we introduce each chord in turn, doing exactly the same things but each time adding a new chord to our repertoire. Of course, beside dealing with these chords separately, we are at the same time writing exercises of eight or more measures showing the effects of various combinations and preceding and succeeding harmonies.

In this way, we proceed with the secondary triads in major and minor (II, III, VI, VII) and the secondary sevenths in major and minor (II_7, I_7, III_7, VI_7, IV_7, VII_7). The diminished seventh chord which is found on the seventh degree of the minor scale is a primary seventh and is almost as useful as is the dominant seventh chord. It should be drilled in all minor keys as follows:

Ex. 8
A Minor



In like manner the following chords should be practiced: II_7 to V; I_7 to IV; VI_7 to II; III_7 to VI; VII_7 to I; IV to VII_7. After these natural progressions are easily heard, other combinations should be practiced. In other words, the pupil should explore and experiment. He should be shown that there is no limit to the combinations of triads, seventh chords and ninth chords by using different positions and inversions.

It is understood, of course, that each seventh chord has its regular, natural resolution, in which case it follows the same general rule as the dominant seventh to the tonic triad. Each seventh chord also has many irregular progressions which do not follow any certain rule but which emanate quite naturally.

It will be found that the dominant ninth may be quite easily introduced after the seventh chords have been practiced. This is a very useful chord. The following examples (to be practiced also in close position in all major and minor keys) show some of its best possibilities:

(Continued on page 865)

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

NOVEMBER nineteenth is the hundredth anniversary of Schubert's unfortunate death. Schubert, unquestionably the most popular of all the great music-masters, is receiving at this time tributary approbation from all the world. But this is as it should be, since there is in his melodic music a type of cosmical beauty which has linked the peoples of many nationalities together on a common ground of appreciation and enjoyment.

Columbia, the intrepid sponsors of the Schubert Centenary, is issuing many fine and notable recorded sets of his works. Recently our attention was drawn to two albums of songs which have been brought out. Of the two, the one containing twelve choice songs from the "Winterreise Cycle" seems to us the better album, because of its uniform fineness of interpretation. These songs are sung by Richard Tauber, one of the most justly popular tenor singers in Germany at the present time. Tauber renders their emotions in a very commendable manner and with appropriate understanding for their sentiment.

These songs were part of Schubert's creative work during the year of 1827, which, according to one writer, may be counted among the happiest years of his life and progress. "Inspired with a lofty consciousness of his mission as a great art creator, he put forth more exalted efforts." The first twelve of these works were written in February, 1827. The last twelve were composed after one of the few real pleasure trips that Schubert experienced in his brief existence. It was in September of that year that he and his friend Jenger went to Gratz, the capital of Styria, to visit some friends. It proved to be a momentous three weeks' holiday for him with picnic-excursions, musical soirées, dances and out-door games, such as he probably never before enjoyed. No wonder he embodied so much poetical beauty in these songs! After this visit to Gratz, he sold six of them to Haslinger, the publisher, for the equivalent of six shillings. The incredible meanness of this transaction is impossible to believe. Most of this cycle is conceived in a minor key, since the words express a poet's sadness and depression. It is interesting to know that the second half of these songs were the last music which Schubert saw before he died. Five days previous to his end he corrected and revised the publisher's proofs.

Toward the album of the "Selected Songs" that Columbia has released, the writer feels less favorably disposed. It contains seventeen songs chosen from "Schwanengesang," "Winterreise" and "Beliebte Lieder." Elsa Alsen, the dramatic soprano, sings *Du bist die Ruh*, *Gretchen am Spinnrade*, *Litanei*, and *Ave Maria*. Charles Hackett, the American tenor, sings in English, the ever popular *Serenade* and *Who Is Sylvia?* Sophie Braslau offers *Die Erlkönig*, *Der Tod und das Mädchen*, *Die Junge Nonne*, *Die Forelle*, and *Haideröslein*. Alexander Kipnis, the Russian basso, sings *Am Meer*, *Aufenthalt*, *Der Wanderer*, *Der Doppelgänger*, *Der Lindenbaum*, and *Der Wegweiser*. Kipnis stands forth as the most artistic and distinctive singer, his songs being sung most ingratiatingly. Elsa Alsen sings with impeccable diction and a pleasant tone quality. Miss Braslau and Mr. Hackett seem to the present writer less desirably mated to their tasks, as neither offers a truly distinctive interpretation of his or her chosen numbers.

With both albums Columbia includes a booklet containing some excellent translations, most of which were culled from "Schubert's Songs, Translated," published by the Oxford University Press. Singers who wish to render Schubert's songs in a truly singable English translation should procure this book, as it is an excellent one. The inclusion of these translations should help to stimulate a wider and more universal interest in these albums.

A Distinctive Symphony Set

THE CLEVELAND Symphony recently played for Brunswick recording Rachmaninoff's "Second Symphony in E minor." As an album set it is unquestionably one of the finest that has been offered to the public to date. Nicolai Sokoloff, the conductor, gives a perfect performance of this work. His reading displays a poetical appreciation not alone for a friend's work but also, one might say, for a friend. For there is a most conclusive feeling after listening to this symphony that Sokoloff is more than friendly disposed toward it.

The first movement presents a blending of introspection and passion. It begins in an ominous manner, and gradually builds toward an inspired song for full orchestra. The second movement is in the manner of a dance, barbaric and vigorous at first, then changing to a hymnal chant. A reoccurrence of the dance leads into a more quiet ending. The *Adagio* which follows is a reverie filled with an alluring beauty of sound which rises to a superb poetic height. The present writer would entitle this movement, "A Tone-Poet's Wandering Thoughts." The last movement is divided between gayety and a hymnal reversion of moods.

This is the first complete major work of Rachmaninoff's to be recorded. It should be universally welcomed since he is a creator of great melodic and tonal beauties. It is interesting to know that Rachmaninoff has adopted as his own this country in which he has been so favorably received and revered.

A New Piano Concerto

ONE OF the foremost piano concerto recordings that has been issued to date is Liszt's "Second Concerto in A major," recently released by Odeon, on their discs numbers 5147-49. Professor Josef Pembaur of Berlin plays the solo instrument with fine artistry, while the orchestra is under the direction of that able musician, Dr. Weissmann.

This concerto was called by Wm. Foster Apthorp a symphonic poem for piano and orchestra, and further titled, "The Life and Adventures of Melody." The concerto is in one movement. The principal theme, of which considerable is made, is announced at once by the woodwinds, the piano at first playing as a harmonic background. Not until the second half of the first record does this instrument take up the

(Continued on page 891)

DEPARTMENT OF

Bands and Orchestras

Conducted Monthly By

Victor J. Grabel

FAMOUS BAND TRAINER AND CONDUCTOR

Some Practical Aspects of School Instrumental Music

By Arthur Rich

ALL EDUCATORS place music high on the list of valued subjects in the high school; its aesthetic, moral, social, health and recreational features are extremely important, but its place in the curriculum as a vocational subject is grossly underestimated. More people in the United States make their living by music than any other work save one. That is why it seems strange that music is the stepchild of the school, with pitiful financial backing, after school rehearsals and general lack of organization. Truly, for the little that the schools have put into music, they have reaped a marvelous harvest.

Vocal music—note reading and chorus work—is the traditional phase of school music. So poorly is it adapted to the needs of all children that for more than a century the whole field has been static. We are now in a marvelous period of transition: appreciation, creative music and instrumental music all share the stage. None of these is more far-reaching and worthy than the instrumental.

Instrumental Music

IN SOME localities instrumental music begins in the kindergarten with a rhythm band and culminates in the senior high school with a full symphony orchestra. Two major types of instrumental work are recognized: the band and the orchestra.

From a purely musical standpoint the orchestra is most desirable, but it takes years and talent to master the strings, which are the predominating orchestral instruments. The band, with its more learnable instrumentation, makes possible at an early stage the feeling of achievement or satisfaction, on which most good pedagogy rests.

At present the band is crude, musically; it palls after continued hearing and has not the variety, finish and flexibility of the orchestra. It has many unrealized possibilities, effects at which the orchestra can only hint—resonance out-of-doors and sustained organ-like richness or *pianissimo* are just a few. We cannot judge bands by the old firehouse band which never pretended to be musical, anyway. A band can be thrilling; it can be beautiful; it can be musical. It has a great mission for those who have neither the talent nor perseverance needed for the orchestra, but who will benefit more in making their own music than in listening to someone else's or to none at all.

Orchestras should be developed in each school where a nucleus of playing students exists—in other words, in all the schools. The same benefits that the band brings to the masses, the orchestra brings to those slightly above the average. The great majority of musical masterpieces were composed for orchestra; the orchestra creates higher musical ideals more quickly than the band.

The high school orchestra should approach symphonic balance and proportions as soon as possible. An otherwise average high school in Indiana, with eight hundred students, has had for years a symphony orchestra of eighty pieces. It takes time to create an organization of this kind, but how greatly it pays! Most players have to be taught everything from the very fundamentals; class instruction is feasible in the beginning stages and is an invaluable supplement to advanced private lessons.

Organizing an Orchestra

THE MOST effectual way to get started where instrumental music is new is to give a series of demonstrations. These should consist of short talks, preferably in the classrooms. The speaker should have the principal instruments about him while he talks, so that the students can see them and hear them played.

If the speaker cannot play the instruments let him get local teachers and performers to help. If approached tactfully the musicians of the community invariably are glad to help. Talk briefly, to the point. Explain the special characteristics of each instrument. Leave the impression that the orchestra will mean work, not frivolity, and that the work will really be fun. Have the children write on slips of paper their name, address, age, musical experience, whether or not they can afford to buy an instrument and their preference of instrument. Collect, sort the slips; interview the promising and apparently eager children individually. See that they procure instruments fitting their needs, as well as those which will go to make a good ensemble.

The Right Instrument for Each Child

MOST of the children will come with some preconceived idea or preference determined by the instrument which made the most favorable impression in the demonstration or was already most familiar to them. It requires careful manipulation to change children from saxophones, cornets and drums, the preference of ninety-nine per cent of children. Often they pick out some instrument which it is physically impossible for them to manipulate.

A good sense of pitch is needed for the strings, the oboe, bassoon, French horn and tympani. It is desirable that all members of the orchestra have good pitch sense: the instruments calling for least ability of this kind are the drums (bass and snare), cymbals, triangle, tambourine, the piano and other keyed instruments.

Rhythmic sense is needed by all players. Children must get the habit of counting or the group will never amount to much. The rhythm is particularly needed in the percussion instruments—drums and so forth.

Dynamic sense usually has to be cultivated and a start should be made at the very first rehearsal. The brass winds, especially trumpets, trombones and the drums, are apt to be too loud most of the time and, occasionally, the tuba, and the flute or piccolo in the high registers. The strings sometimes play *mezzo forte* for a whole rehearsal without any shading, unless the instructor is on the lookout.

Mental and Physical Characteristics

THE QUICKER thinkers should be put on the instruments which have rapid passage work and important melodic parts: violin, viola, flute, oboe, clarinet, also trumpet and trombone. Other things being equal, the slower mentalities will be successful on the percussion, lower brasses, lower reeds and lower strings. All orchestra players must be capable of developing a power to concentrate on what they are doing.

A TAORMINA ORCHESTRA OF SOUTHERN ITALY

Tall children are good for string bass, tuba, bassoon, cello, bass drum. Shorter children can manage the violins, reed winds, cornet, drum (snare). Long arms are assets in playing the trombone, long fingers for bassoon, clarinet, flute, cello and string bass.

Even teeth and jaws are required for cupped-mouth instruments; a receding jaw is no handicap for most of the reeds. Special mouthpieces are on the market for brass wind players with uneven jaws. Sharp, broken or decayed teeth are painful and may cut the lips in playing any brass or reed instrument.

Thin lips are necessary for trumpet and flute; slightly thicker lips serve well on the French and alto horns, oboe, clarinet; moderately thick lips are best for trombone and baritone, and very thick lips for tuba or bassoon.

Instrumentation

IN ORGANIZING a band or an orchestra any child who seems intelligent and willing to work and has any instrument that can be made to play in tune with the others can be used as a "starter." Almost any instrument serves as a stepping-stone to a better one. Once there is a definite aim as to instrumentation it will be merely a matter of time and effort to attain it. Remember that balance of tonal masses is more important than number of instruments. It is a good plan to use each family of instruments in the proportion used by professional symphony orchestras—even if there are but twenty pieces. Ultimately one should have a full representation of the string, reed, brass and percussion choirs in about this proportion: 70 per cent strings, 13 per cent wood-wind, 12 per cent brass and 5 per cent percussion. In the band there should be about twice as many reeds as brass.

It is well to avoid the excessively melodious combination of piano, violins, cornet and saxophone—which one may run into if the children's and parents' inclinations are followed. There is little danger of getting too much bass or too much middle harmony. Melody parts sound far finer when adequately supported with bass and inner parts.

Seating

PLAYERS should be arranged in a manner similar to that used by professional orchestras, but modified to meet particular needs. Violins and violas are near the director, wood-wind on the center of the stage, and brass and the string bass in the rear and around the sides. The arrangement may be varied from time to time, the weaker ones being placed where they may be given most attention. There should be at least one stand for every two players, for when half a dozen crowd around one stand discipline suffers and the musical effect is ruined.

Rehearsals should be held in the auditorium if possible. The size of the hall will make the sound better; fewer teachers will be disturbed, and the children, becoming used to playing on the stage, will be less nervous at real performances.

Also, it is well to hold rehearsals in school time. After-school or evening rehearsals have the effect of punishing students for wanting to study music. No other department is relegated to after school hours. Then why should music be? With the support of the school program maker, rehearsals can be had at some period with many duplicate classes; most of the needed students can fit it in somehow.

It is folly to attempt to maintain a band or orchestra without at least one meeting a week in which every member is present. Administrators sometimes get the notion that the band can jog along with scattered sessions or with individual practice at

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SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

THE POWER of enjoying good music is latent in the majority of people; but it can most easily be developed in youth. For this reason many teachers are now turning to the sound reproducing machine as a means of teaching musical appreciation. A few practical hints from the experience of the writer in two country schools where musical facilities were lacking may be of interest to others.

1. The dominant aim was to help the children to enjoy good music; everything else was secondary to this. In the course of the lessons a black-board was used freely and much information was imparted, but only such as would help the children to understand and like the music. They were not pressed to remember a number of facts but only to *notice* them in passing and try to understand them. It was interesting to note that many of the "facts" did stick, and few of the keener children even kept notebooks.

How to Interest Children

2. ENJOYMENT of music depends on *attention*: but do not attend with a blank mind. We must know *what to look out for*. The things to notice were classified under six heads.

(a) The story or leading idea of the music: children vastly prefer "program music" and will often enjoy the most elaborate and difficult kind, such as that of Wagner, because of its association with a story. This use of the imagination must not be despised by the teacher. Even when listening to "absolute music" it is a great help to the beginner to picture some scene or mood which the music may be thought to illustrate. Debussy's impressionistic "La Cathédrale Engloutê" was very popular with children of all ages because of its imaginative atmosphere.

(b) *Tune*. It is a good idea to point out the main themes or tunes and how they recur in different forms.

(c) *Time*. It is possible to notice and enjoy a fine rhythm without being able to count properly, but the children should be able to recognize and count the time of some of the simpler pieces.

(d) *Tone*. The improved methods of recording and reproducing make it possible for us now to give the children an idea of *pure tone* in the characteristic *timbre* of different instruments and human voices. A good piece as an introduction to a talk on "The Orchestra" is the *Prelude* of "L'Arlésienne Suite" by Bizet, which opens with the same melody four times repeated with different orchestration each time. Another lesson may be given on the human voice, presenting examples of the four principal voices separately and finally in combination.

(e) *Harmony*. Children can notice and enjoy beautiful harmonic combinations without understanding the rules of harmony. They should know the difference, however, between consonance and dissonance.

(f) Similarly with *polyphony*, or "counterpoint," it is interesting to them to trace out the simpler and more striking examples of the combination of several themes, especially if the latter can be played on the piano or sung by the teacher separately. But with most children and many teachers (including the writer) the treatment of the last two points is bound to be very elementary.

Music and Facts

ALL INSTRUCTION is subordinate to the music itself, and it is from the enjoyment of the music that the children's interest in musical information should be built up. The names of all important composers should be given, and gradually, as the children get to love the music, the composers will come to be looked upon as their favorite authors are in literature—namely, as friends. Children who are learning the piano at home are quite pleased to find pieces by composers whose music they have heard in school. Often the radio provides other points of contact.

3. A most important piece of "teaching method" is to give a complete program of the lesson-concert on the blackboard with the composers' names, numbering each separate item. At the end of the lesson the children should vote by ballot (to avoid mere imitation or "herd" influence) for the piece which pleases them best. This stimulates interest, keeps attention alive and forces them to make an active response in the form of an *aesthetic judgment* which, even if such judgment is crude, is in itself an educative process.

The teacher will find the results of this ballot-voting very interesting. It will be found that some of the most advanced pieces please a minority of more musical children, while even the taste of the majority is better than would be expected.

The Known and the Unknown

ADULTS who are musically uneducated usually prefer something familiar or music that reminds them of something they know; but children are more adventurous and open-minded. Provided that the music is not too abstract or complex, they are more sympathetic listeners than their elders. Imaginative pieces score higher than those that are merely tuneful.

The writer has found the following works (or excerpts from them) greatly appreciated: *Operas*: "Tannhäuser," "Lohengrin," "William Tell," "Aida," "Pagliacci"; *Suites*: "Casse-Noisette." "Peer Gynt," L'Arlésienne," "Fire Bird," "Ma mere l'Oye," "Carnival of Animals." *Miscellaneous*: "1812 Overture," "Four Norwegian Dances" (Grieg), "Four Dances from the Blue Bird" (Norman O'Neill).

The list may be indefinitely extended according to the limits of the teacher's record library. String quartets and symphonies are found to be too advanced, though Schubert's "Unfinished" has its admirers who, by the way, greatly prefer the first movement to the popular *Song of Love* derived from it.

The Sound Reproducing Machine in the Country School

By W. ARTHUR B. CLEMENTSON

THE NUMBER of children in our public schools (to say nothing of our many private and parochial schools) who are receiving instruction along the line of intelligent listening to music is still too small. Appreciation of music should be taught in our schools as regularly as the three "r's" of music: time, tone and theory. In fact more boys and girls are interested in listening to and analyzing certain selections of good music (and in discriminating between good music and less good music) than in trying to express themselves in song or in playing upon some instrument.

One of the boys who sat in a front seat in the eighth grade chorus, having been sadly neglected by his earlier teachers, never attempted to sing with the others in the regular singing period. But, when an appreciation lesson was presented, he was alert to every question and performance of records and often gave out valuable information to the rest of the class, and indeed, to his teacher. One day she said to the boy, "Why don't you try to sing sometime? I should think you'd get tired of just sitting through the music lesson day after day."

His answer was, "Well, you know you can lead a horse to water but you can't make him drink!" (This sentiment might well be paraphrased, "Teachers cannot do work in the eighth grade, which has been neglected in the first four!") This same boy has since won the *Prix de Rome* for Art. Who knows but that the few appreciation lessons in music which the boy so thoroughly enjoyed during his eighth-grade year may not have awakened in him a love of the beautiful in music and have led him to develop the talent which he had for painting?

Approaches to Appreciation

THE "ART of Teaching Appreciation" is a new one. The study of appreciation is included in nearly every curriculum of grade school (public and private), of high schools and seminaries, colleges, universities and conservatories. But the art of presenting to all ages of children and young people the great music of the world in such a way as to arouse a love of the beautiful and teach a recognition of the grotesque, peculiar or bizarre in music is still in its infancy.

The first great step in the teaching of appreciation, of course, is that of listening; there are still too many of us who interrupt the playing of a record in an appreciation lesson to explain, "Now at this point so-and-so happens," or to say, "Now here, boys and girls, I want you to do so-and-so." This, of course, is poor pedagogy. Those instructions should all be given at the right time—before the record is presented.

The next thing to remember is that repetition of the number to be learned must be frequent, but not too frequent, for monotony of repetition is often a cause of poor listening.

The choice of the performers of this good music which is given the children is certainly in some respects the most important aspect of the teaching of appreciation. If the pupils cannot hear great symphony orchestras play, they may at least hear them over the radio, or a few great records may be obtained for an occasional lesson in listening. One of the most interesting lessons one can present to high school students is to have such a gem as MacDowell's *To a Wild Rose* played by a student, by a symphony orchestra and by a violinist and then sung by a ladies' trio (records of each of these may be obtained). This not only furnishes a splendid lesson in discrimination but often also brings out the differences in taste as to favorite interpretation or instrument of performance. This is a revelation to the students themselves as well as to the teacher, and the exchange of opinion is often worth more than three or four lessons in music form.

The One and the Ninety-and-Nine

THE talented pupil, of course, in being given every chance to develop during his school years and in being given credit for his progress, may be the one who will entertain and inspire the other ninety-nine, and these will have learned to listen more intelligently than could their fathers and mothers to the great concerts of the future. We who are interested in the teaching of appreciation are concerned with those ninety-nine! We would first teach them how to listen, then give them good music to which to listen. For, after all, music is for enjoyment!

"The artist should interpret the message. He must build a program he likes, but he must like it because of itself and not because he emphasizes his virtuosity, or any particular good feature that he may believe himself to have. If he makes a program of works in which he feels the message strongly, he can naturally give the message he feels and he is then fulfilling the highest mission that one is privileged to give. Such a feeling makes him realize forcibly the great responsibility which rests upon him. If he owes it to a dead or living composer to transmit something which was felt, without obtruding himself, he is likely to take his work as a serious piece of business.—PERCY GRAINGER.

Music Appreciation

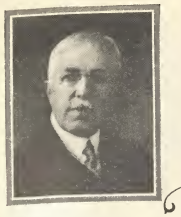
By MILDRED FAVILLE

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Studies in the Early Grades

Here are three letters which may be answered under the same heading:

(1) I have found Presser's *First Steps* very successful with a rather difficult pupil who likes pretty tunes but is inaccurate and does not pay attention to details. Please suggest a book of the same type to follow this one.—E. G. B.

(2) Please give me a list of books that would be suitable to teach with Presser's *Student's Book*.—H. S.

(3) What book shall I use with seven and eight year old pupils who have completed John Williams' *Very First Piano Lessons* and are about to finish Bilbro's *First Year Book*?—K. P.

(1) "Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching," by H. L. Cramm, ought to interest this pupil, since it contains not only "pretty tunes" but also attractive little duets for pupil and teacher. The first few studies may be rather easy, but that is a good point, since we cannot be too thorough with the fundamentals.

(2) For velocity studies, I suggest Brauer, Op. 15, followed by Berens, Op. 61, books 1 and 2. For interpretation studies, Heller's "25 Studies, Op. 47," are invaluable, and of about the right grade.

(3) "Second Year Study Book," by A. Sartorio seems to me just the thing for this pupil. It contains eight studies, all of them both tuneful and of practical worth.

A Prospective Teacher

I have taken piano lessons for three years steadily, and am starting on my fifth grade Mathews book. Am through Herz, Vol. 82, *Scales* and *Exercises* and have mastered a considerable number of pieces by good composers.

In what grade would you consider me? Do you think I am capable of teaching beginners? I take lessons regularly and could get a great deal of help from my own teacher.—E. C.

To become a teacher one should be sure not only of a good technic and the ability to perform a repertory of standard works but also of a competent grasp of musical fundamentals. Among the latter I may cite a general knowledge of music history, a realization of what is meant by melody, rhythm and form, at least an elementary knowledge of harmony, and, of course, familiarity with all phases of music notation.

Most of these requirements may be met by a careful study of such books as Cooke's "Standard History of Music," Cummings' "Rudiments of Music," Burrowes' "Pianoforte Primer," Orem's "Harmony Book for Beginners," and "Musical Forms," by Ernest Pauer.

You ought also to have at your command graded lists of piano studies and pieces to which you may turn for all kinds of teaching material. Above all, you should study special books on how to teach the piano and books of broader application in which the general principles of all teaching are stated. I suggest for these purposes the following:

"Guide to New Teachers on Teaching the Piano" (given free on application to the Presser Company).

"What to Teach at the Very First Lessons" John M. Williams.

"Elementary Piano Pedagogy" by Charles M. Markley.

"Piano Teaching: Its Principles and Problems" by C. G. Hamilton.

"What to Play—What to Teach" by Harriette Brower.

"How to Teach" by Norsworthy (Macmillan).

Since you are doubtless well into the fifth grade there is no reason why you should not instruct children, certainly as far as the third grade, provided you fortify yourself by such study as I have suggested. Remember that a good teacher never ceases to be a good student and to become more and more versed in the various branches of his profession.

Stiff Knuckles

I have a piano pupil, twelve years of age, who is very talented and ambitious but who has great difficulty in playing, since all her knuckles are stiff. She can curve her fingers a little, but cannot round the knuckles. She can close her hand only half way, that is, in such a way that the tips of her fingers can only just touch the palm of her hand. She can put her thumb under the second finger but cannot extend it further without sticking out her elbows mortifyingly. I gave her scales just long enough to get her acquainted with the various keys but have lately given her Hanon, Vol. I, instead. She has completed Köhler's Op. 190 and is now taking Streabbog's Op. 63. I have avoided pieces with scale passages. Please suggest studies and pieces for her.—L. G.

Some daily muscular exercise away from the piano ought to help matters. As an example, let her hold her hands out before her, with the forearms horizontal. Now, let her spread open her hands, so that the fingers are stretched out straight to their full extent and as far apart as possible. Next, let her suddenly close the hands, as if she were grabbing in the air for a moth-miller, then as suddenly open them again, repeating the motions in the rhythm, 1, 2, 3, 4—*close, open, close, open*.

A following exercise will consist in holding the hand open as before and then in bringing each finger in turn suddenly down toward the palm of the hand, working the knuckles and finger joints for all they are worth.

I suggest also manipulating or massaging the fingers and hands each day before practicing. Your pupil may be taught to do this by herself, rotating the joints of one hand by the fingers of the other.

But even if she is obliged to stick out her elbows to a certain extent, I should continue her work in scales and arpeggios; otherwise her scope becomes very limited, since these constitute the fundamental materials of piano playing. Get her to relax her wrists thoroughly, and do not put too much stress on curving the fingers. If a pupil has a disability of this sort, she cannot be expected to conform to all the conventional rules.

Two books which you may use to advantage are Bilbro's "Twelve Piano Etudes for a Young Student" and Sartorio's "Second Year Study Book." For piano, try *Austrian Song* by Pacher, *Valse Serenade* by Poldini, *Albumleaf-Für Elise* by Beethoven and *Rondo in D major* by Mozart.

Staccatos and Phrasing

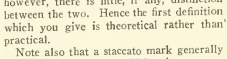
1. Please explain the difference in the way the following two kinds of notes are played. I have been told that the first is *marcato*, with the note held half its value, while the second is *staccato*, with the note held one-fourth its value. I had always considered the first staccato and the second staccatissimo:

2. For phrasing I have been told to raise my hand at the end of the phrase, bringing the wrist up first. Is this correct?—A. Q.

1. Generally speaking, the dash means, as you suggest, to play the note as short as possible, while the dot means to make it a little less abrupt. In quick tempo, however, there is little, if any, distinction between the two. Hence the first definition which you give is theoretical rather than practical.

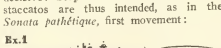
Note also that a staccato mark generally implies that a note should be given prominence, just as in speaking we often emphasize words by making them short and decisive: Stóp—that—noise! Beethoven's staccatos are thus intended, as in the *Sonata pathétique*, first movement:

Ex. 1



2. This is an excellent rule to go by. For instance, in the *Introduction* to the same sonata:

Ex. 2



the wrist falls in playing the note next before the last of the first phrase and rises on the final note.

Technic Versus Expression

I am eighteen and a lover of music. My technic seems to be remarkably brilliant for a student of my age, and my tone is fair. With much diligence, I can succeed in playing strictly expression pieces, though my teacher says that this faculty will develop with age. Is this true? My ear for music is remarkable. I cannot go to the piano and play by ear anything that I have heard. Is this a sign that I am not musical? Nevertheless, I have decided, come what may, that I shall take up music as a profession.

I am now studying Schubert's *First Fantasia*, Scott's *Danse nègre*, Chopin's *Etude* No. 7 and a Kullak *Octave Study*. Should I work more on expression studies, since I feel a gap there? If so, could you recommend a few?

If I intend to become a professional pianist, how much concentrated practice should I do a day? I am practicing three hours at present, which I devote almost exclusively to technic. I feel that when I am merely playing a piece I am not developing my fingers. Am I mistaken here?—E. A.

It is an excellent thing to acquire a competent piano technic, provided this technic be ultimately applied to expression. For, as Christiani says, "Technic should not seek to shine by itself and least of all to give the impression of being the performer's strongest point." Hand in hand with the study of exercises and technical studies, therefore, should go to the study of expression, as applied in studies and pieces of real musical value.

Doubtless your musical sense will develop to a certain extent as you grow older; but this may and should be cultivated by an increasing acquaintance with the principles of expression and by applying these principles constantly in your performances.

The fact that you cannot play readily by ear does not necessarily indicate a defective sense for music, certainly not an inability to become a good pianist, since too much playing by ear is apt to injure rather than aid one's accuracy in piano study.

Also, practicing works of genuine musical value and stressing their interpretation may be just as valuable for technical drill as dry exercises, such as those of Czerny. Many expert pianists—Harold Bauer, for instance—advocate devoting one's practice exclusively to pieces in which the musical and technical values may develop at the same time.

I think, therefore, that you are emphasizing technic too much and that you should study more music of poetic sentiment, such as Chopin's *Nocturnes*, Mendelssohn's *Songs without Words*, Schumann's *Des Abends* and *Warum*, and Cyril Scott's *Pierrot*, No. 1.

As to your practice, it is more the *kind* than the *amount* that tells in the end. Three hours of concentrated work, for instance, are better than five of perfunctory finger exercises.

Cultivate your music soul, in other words, as well as your finger dexterity; for this latter is as sounding brass without the meaning which should animate it.

Fifth Grade Studies and Pieces

(1) I have nearly finished Mathews' Book IV. Should my next book be the fifth of this series?

(2) Also, I have just completed the *Little Preludes*, by J. S. Bach. What should be my next book or books?

(3) I have been studying pieces of about the fifth grade. Will you list a few that I should be able to play? Is *Kammenoi-Ostrow*, by Rubinstein, beyond my range? I have tried it, and it does not seem very hard.—E. McF.

(1) I advise you to continue with the Mathews' Course, as you suggest, since the books are planned in logical sequence.

(2) Heller's *Studies* Op. 47, or, more difficult, Op. 46, would follow well and would give an interesting change to the more romantic type. Perhaps you might alternate Bach's *Two-Part Inventions* with these.

(3) The *Kammennoi-Ostrow* seems rather involved for your case, although, if you are really enthusiastic about it, it may be a profitable stunt for you to work on. Try some of the following:

Chopin: *Waltzes*, Op. 64, No. 2, and Op. 69, No. 1.

Schumann: *Arabesque*, Op. 18.

MacDowell: *Hungarian*.

Cyril Scott: *Danse Nègre*.

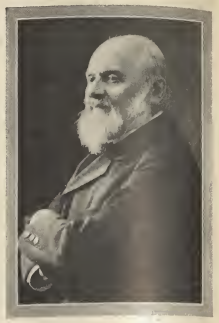
Chopin-Liszt: *My Delight*.

A Master Lesson on "The Lark," a Song by Glinka

Transcribed for the Piano by Balakirew
By the Eminent Russian Piano Virtuoso

MARK HAMBOURG

This is the Thirty-ninth Master Lesson to Appear in The Etude Music Magazine During the Last Few Years. The Full Text of the Composition will be Found in the Music Section



M. A. BALAKIREW

MICHAEL IVANOVICH GLINKA was born on June 2nd, according to the Russian Calendar, March 20th according to ours. He received his early musical education more or less in a desultory fashion in Russia, and he did not at first contemplate taking up music as a profession. His talent, however, and his artistic nature prevailed over any ideas he might have had as to a different career, and he eventually settled for a year in Milan to study music seriously. Later on he went to Berlin, where he studied with Dehn, who was afterwards celebrated as the teacher of Rubinstein. During all this time of study Glinka was possessed by the idea of creating some kind of music that would be entirely Russian and national. His desire was to be considered above all things a Russian artist and to get his musical inspiration from his own race and Fatherland.

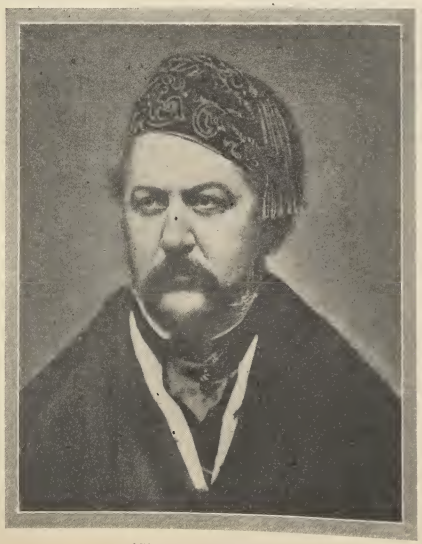
His two operatic masterpieces, "A Life for the Czar," and "Russian and Lioudmilla" were for many years popular successes in the repertoires of the Russian opera companies; though they both contained evidence of Italian influence, still Glinka shows in them a distinct originality and creative power. His claim to be ranked amongst the immortals must lie in his having been able to coördinate the experience gained from earlier and less gifted composers, and to succeed thereby in the great aim of his life, that of establishing Russian musical nationality as a definite entity.

In this number of THE ETUDE is an arrangement by Balakirew of a song of Glinka's called *The Lark*. This song is inspired by the influence of Donizetti whom Glinka met in Milan, and the melody bears a distinct resemblance to one of the famous arias in "La Sonnambula," Donizetti's well-known opera. Mily Alexeivich Balakirew who is responsible for the transcription of our piece was himself not only a very remarkable composer but also a pianist of great ability. Born in 1837, he was almost a contemporary of Glinka and was certainly a disciple and apostle of the latter's national ideals in music. This arrangement of *The Lark* shows the influence of Liszt and Thalberg in its graceful virtuosity. It is an elegant "Salon" transcription and must be rendered smoothly and with suave sentiment.

Whimsical Introduction

THE FIRST twelve measures, which form a kind of introduction, must be played whimsically and with rubato, almost in the manner of a recitative, as is suggested by the title, *Andante quasi recitativo*. The first measure opens in *mezzo voce* tone, and the initial phrase should end lightly and gracefully on the fermato in the second measure. In measure three the first phrase should be given slowly and the second one repeated an octave higher rather more quickly. The third phrase given still an octave beyond, in the beginning of measure 4, should be slower again and pianissimo, like a faint echo of the first one, with some insistence on the last three sixteenth-notes. The top note of the two broken chords in the bass in measure three is taken with the right hand to facilitate execution and also the top note of similar chord on the first beat of measure four. The fingering in the right hand is as I have indicated it in the music.

Measures 5, 6, 7 and 8 are played similarly to the first four measures. Measures 9 and 10 should have a reflective character, and 11 and 12 be as measures 7 and 8, with a little ritardando and stressing of the last three semi-quavers in measure 12. I take the two upper notes of each of the broken chords in the bass in measures 11 and 12 with the right hand. At the thirteenth measure marked *Andantino*, a running accompaniment is introduced in the bass in preparation for the principal theme which makes its entry on the first beat of measure 14. I play the double eighth notes in the bass of measure thirteen with the right hand and take with the left hand only the two staccato B-flat eighth notes on the first and third beats, giving these staccato B-flats a special significance of delivery.



MICHAEL IVANOVICH GLINKA

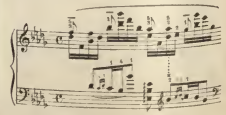
The Floating Melody

THE MELODY now enters in measure 14 and should float above the accompaniment which must support it with rhythmic elasticity. The sound in the melody must be full and round, and the pedal should be changed on each of the quarter notes. In measure 15, there should be a slight crescendo in the bass accompaniment of chords, with a special accent on the culminating B flat of the highest chord in the measure. In order to do this elegantly I take the B flat in question with the right hand. The same device obtains in measure 17.

In measure 20 there is a high A flat on the last eighth note beat in the bass which I again take with the right hand to improve the smoothness of the rendering. I also make a slight *ritardando* here, returning to Tempo in measure 21. In measure 22 I use the right hand for the top eighth note of the accompaniment figure *in the treble clef*, namely D flat; on both the second half of the second beat, and the second half of the fourth beat, and I do the same in measure 23 with the high B flat eighth note on the first half of the third beat in the Bass. I use the right hand at similar places in measures 24 and 25 whilst I hold the B flat quarter note in the treble on the third beat of measure 24 a little over its proper value, as if loth to leave it. Measure 26 is mezzopiano. Again in measure 28 I take the high B flat eighth notes in the accompaniment on the second half of the second and third beats with the right hand. Measure 30 echoes in piano tone, the phrase of measure 26.

In measure 32, the first note of the trill in the treble should be held a little, before starting to shake, and the whole of measure 32 should be slightly ritarded to prepare for the brilliant *Cadenza* which follows the long shake. This *Cadenza* should rise and fall in piano tone until it reaches its highest point, E flat, at the top of the keyboard. This E flat should be accented. The passage should then descend *ad libitum* to C natural which also has an accent. Then, proceeding, the notes should slow down in speed to the next octave, after which they should roll on, getting faster and faster again till they arrive at the lowest point of the *Cadenza*, namely, F below the first line in the bass.

Here a slight halt should be made, as if to gather breath, after which the new ascending figure should dash off very quickly and brilliantly into the final run of the *Cadenza*. This run reaches its zenith on high F in the treble, and then dies away in pianissimo, with ritardando, into the *fermato* on E natural. In measure 34, there begins a brilliant variation on the original melody which should not be played too quickly. On the second half of the third beat in this measure 34, where the left hand is marked to play the D flat eighth note in the treble clef, while the right hand is given the B flat sixteenth note just below it, I reverse the order of these two notes, and take the D flat with the right hand, making it the sixteenth note. I then play the B flat sixteenth note with the left hand, making it the eighth note. I do this same reversing of the position of these two notes in measures 38 and 46, where the music is the same. The following illustrates measure 34 written in the way I play it.



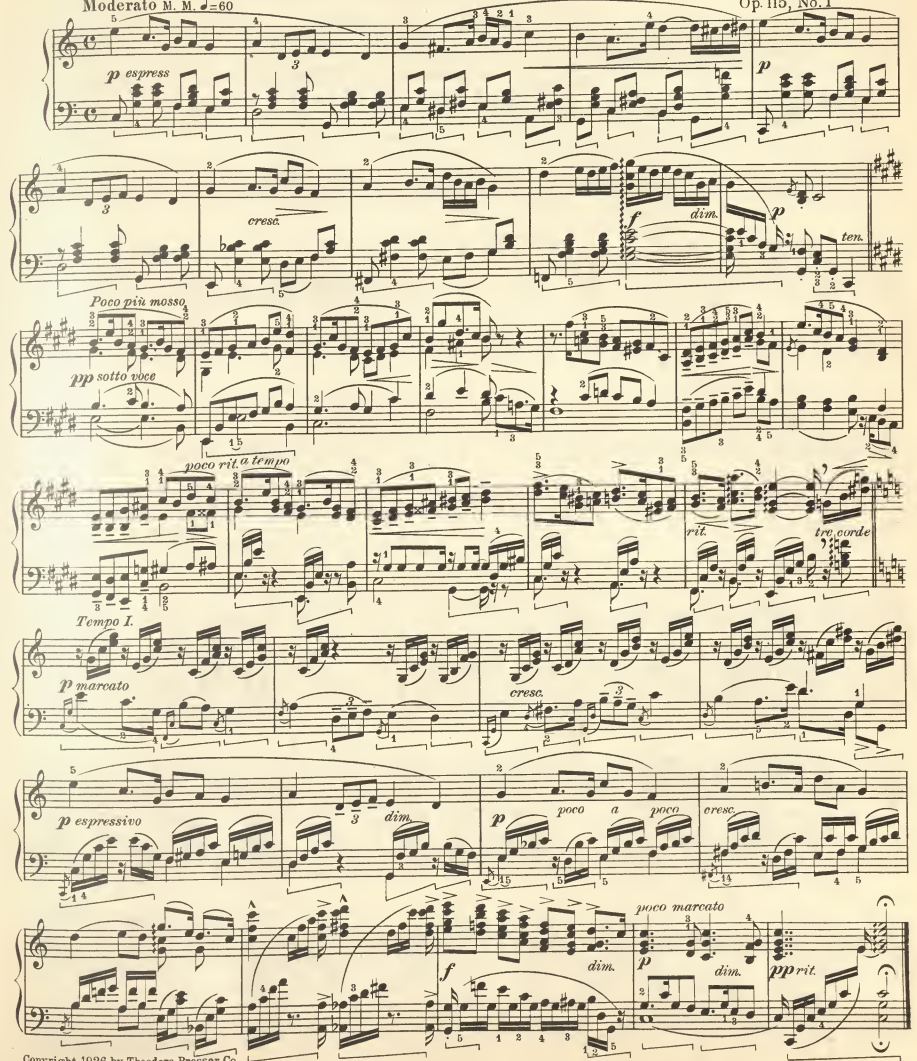
(Continued on page 873)

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

CANZONETTA

In Schumannesque style. Grade 3½.

MAX MEYER-OLBERSLEBEN
Op. 115, No. 1



Othe Music Sections in this issue on pages 815, 851, 883

A LESSON BY MARK HAMBOURG
ON

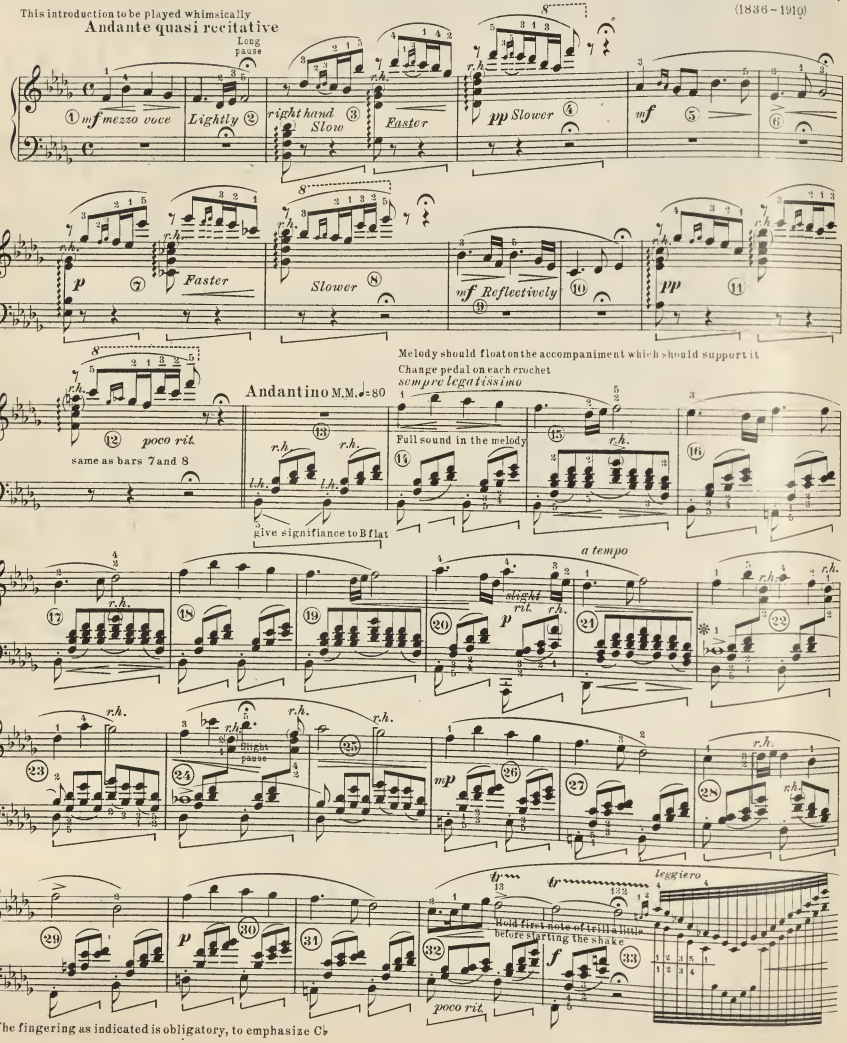
THE LARK

L'ALOUETTE

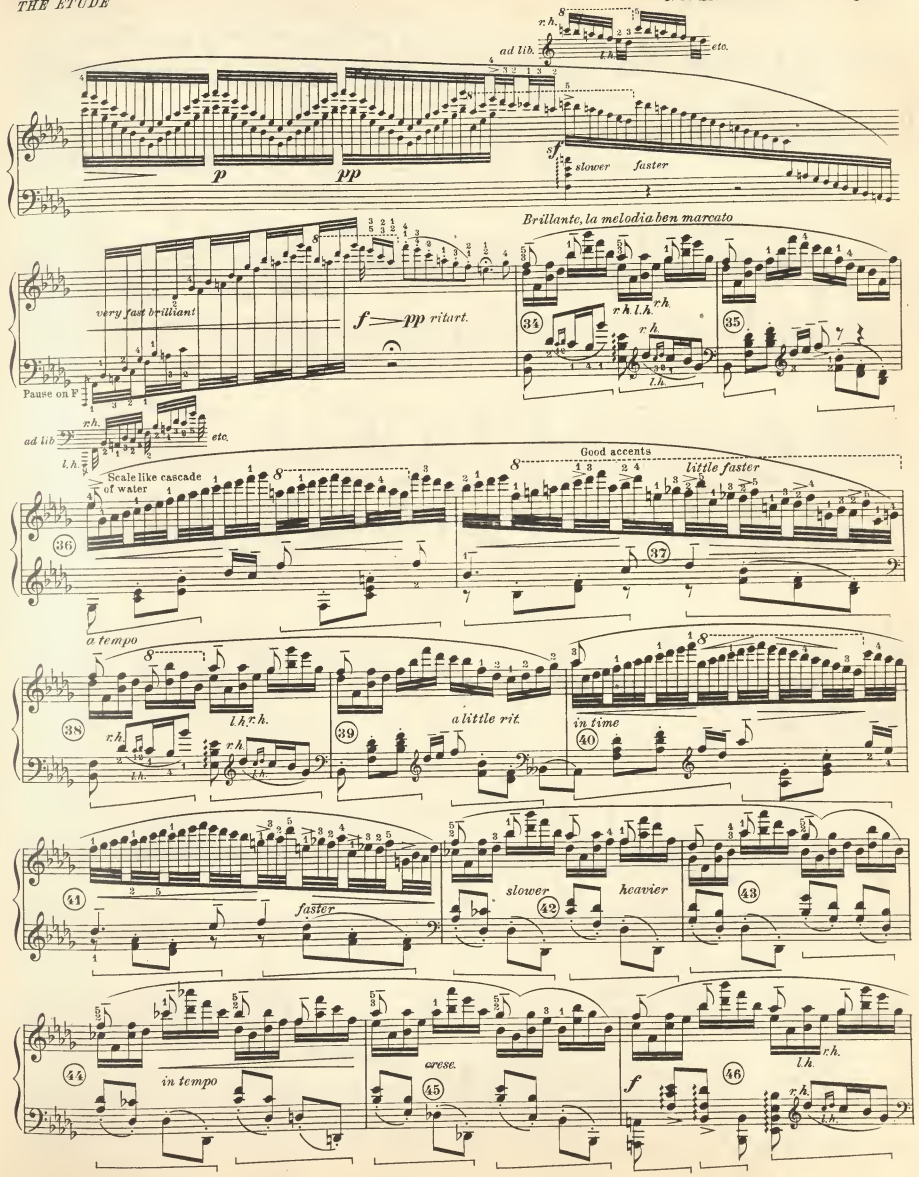
ROMANZA BY M. GLINKA (1803-1857)

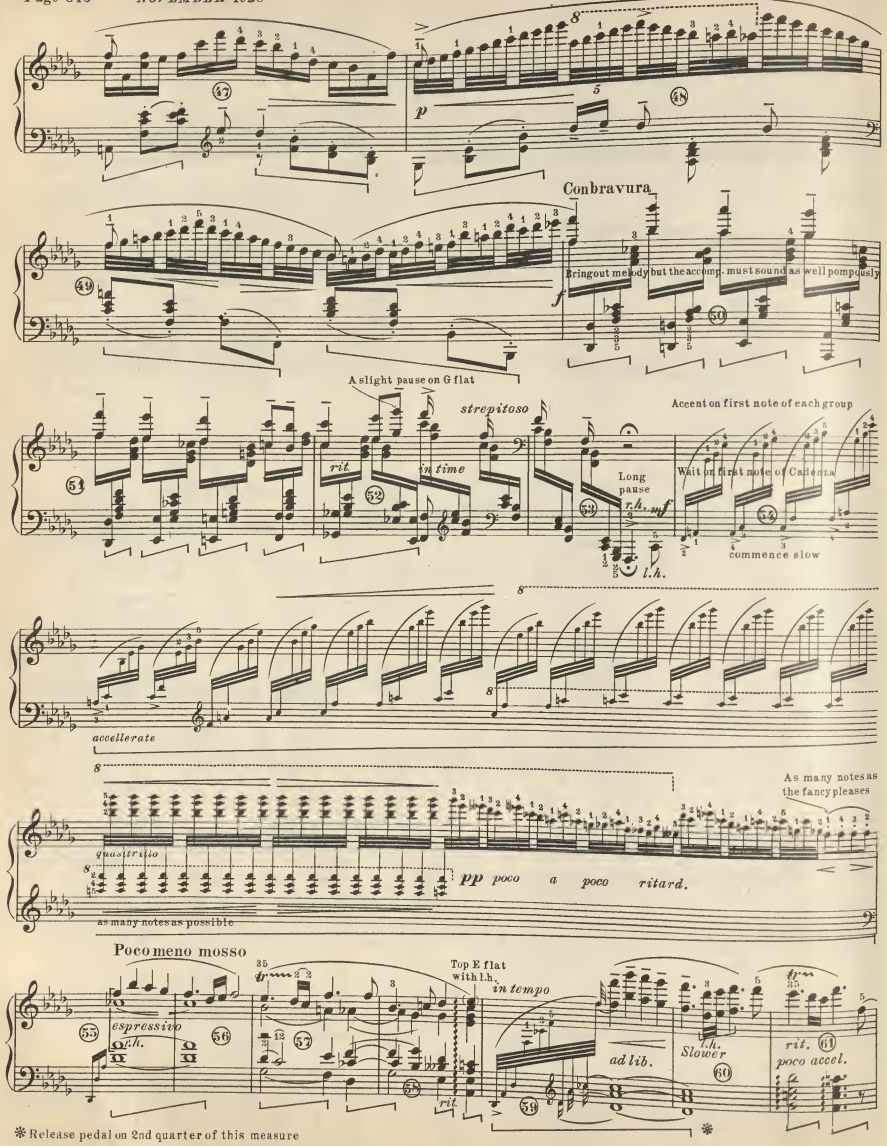
See the Master Lesson on another page of this issue

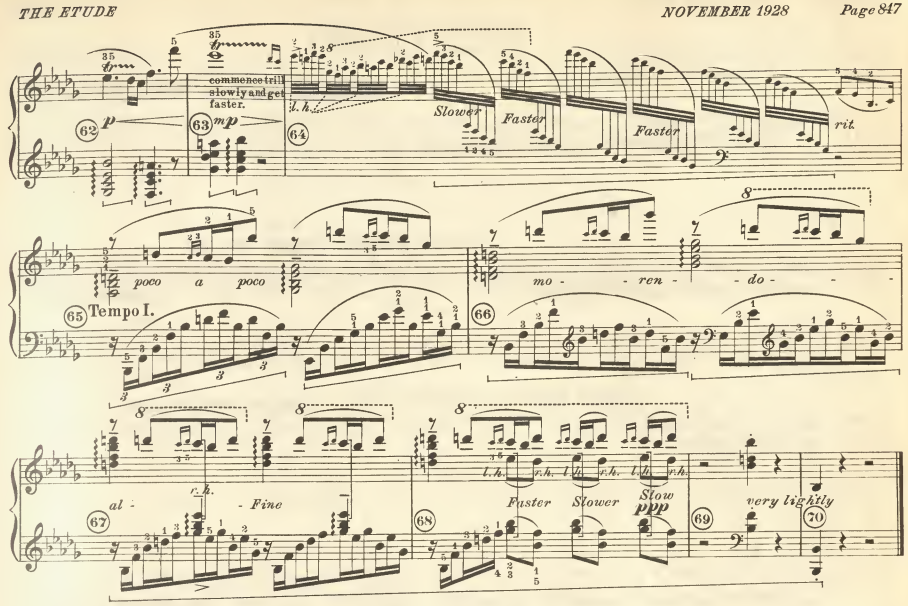
Transcription by
MILI BALAKIREW
(1836-1910)



* The fingering as indicated is obligatory, to emphasize C♭





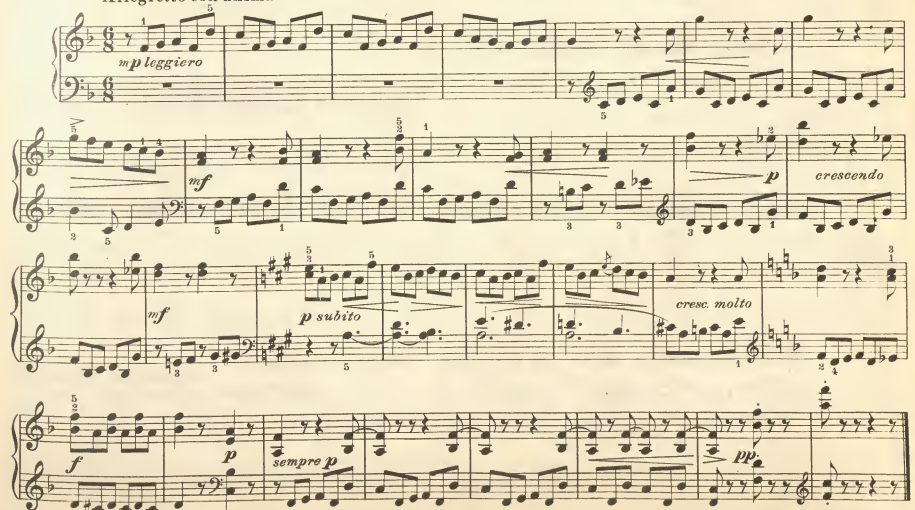


FUGHETTA

A joyous *scherzo*, with a touch of modern polyphony. Grade 4.

JAMES H. ROGERS

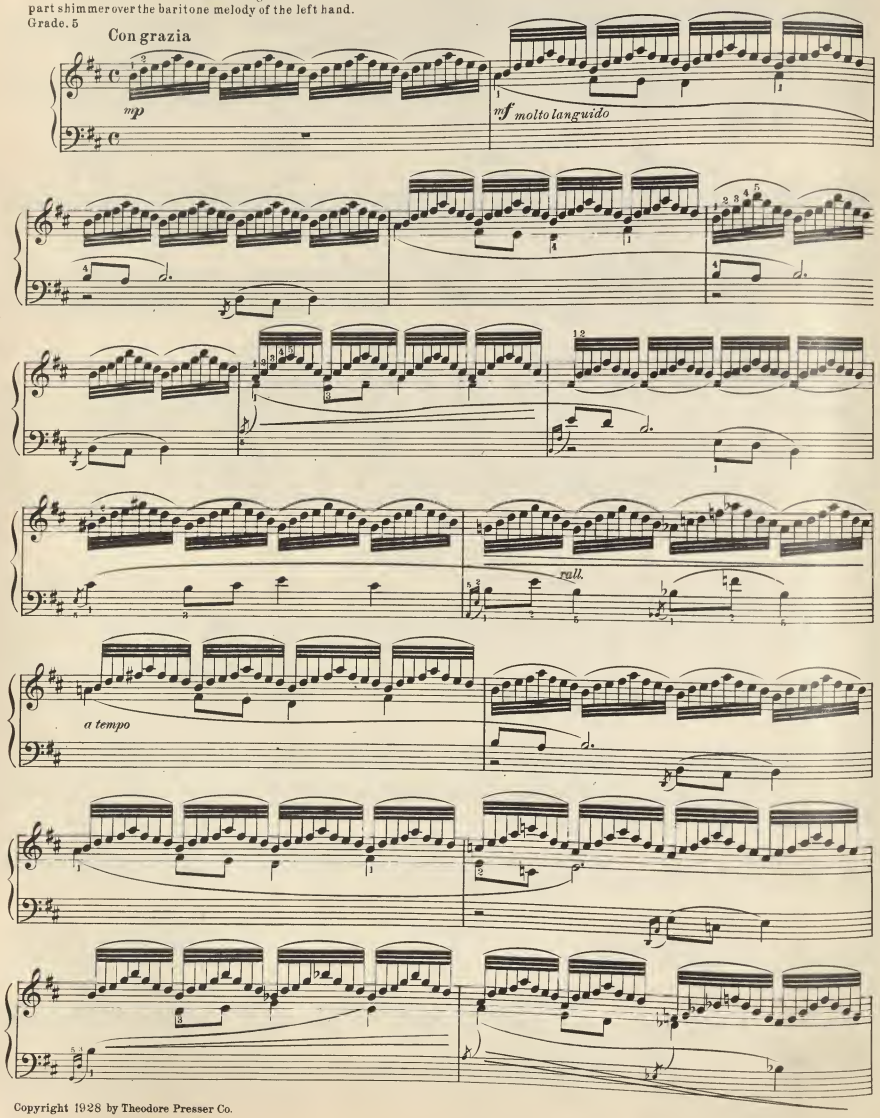
Allegretto con anima

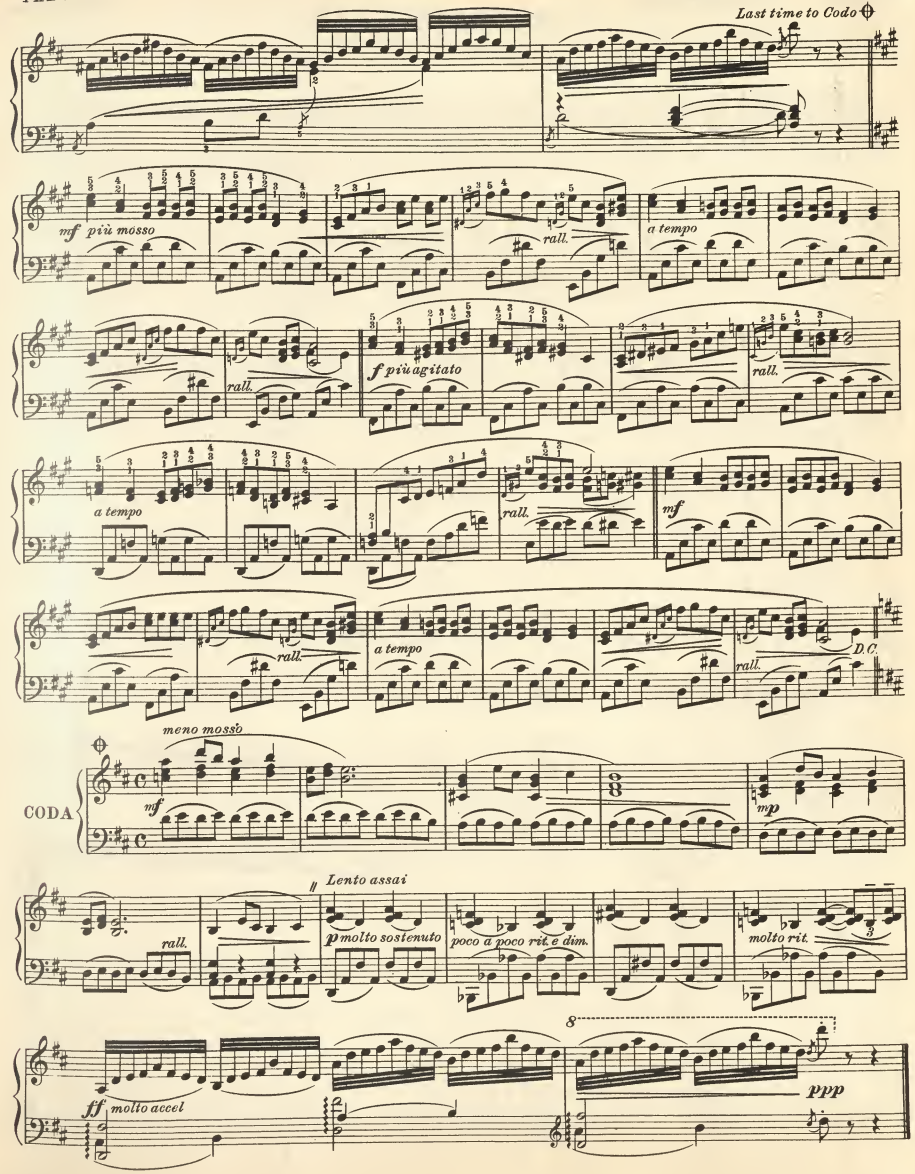


PAN'S REVELS

R.S.STOUGHTON

Colorful and characteristic. Let the right hand part shimmer over the baritone melody of the left hand.
Grade. 5





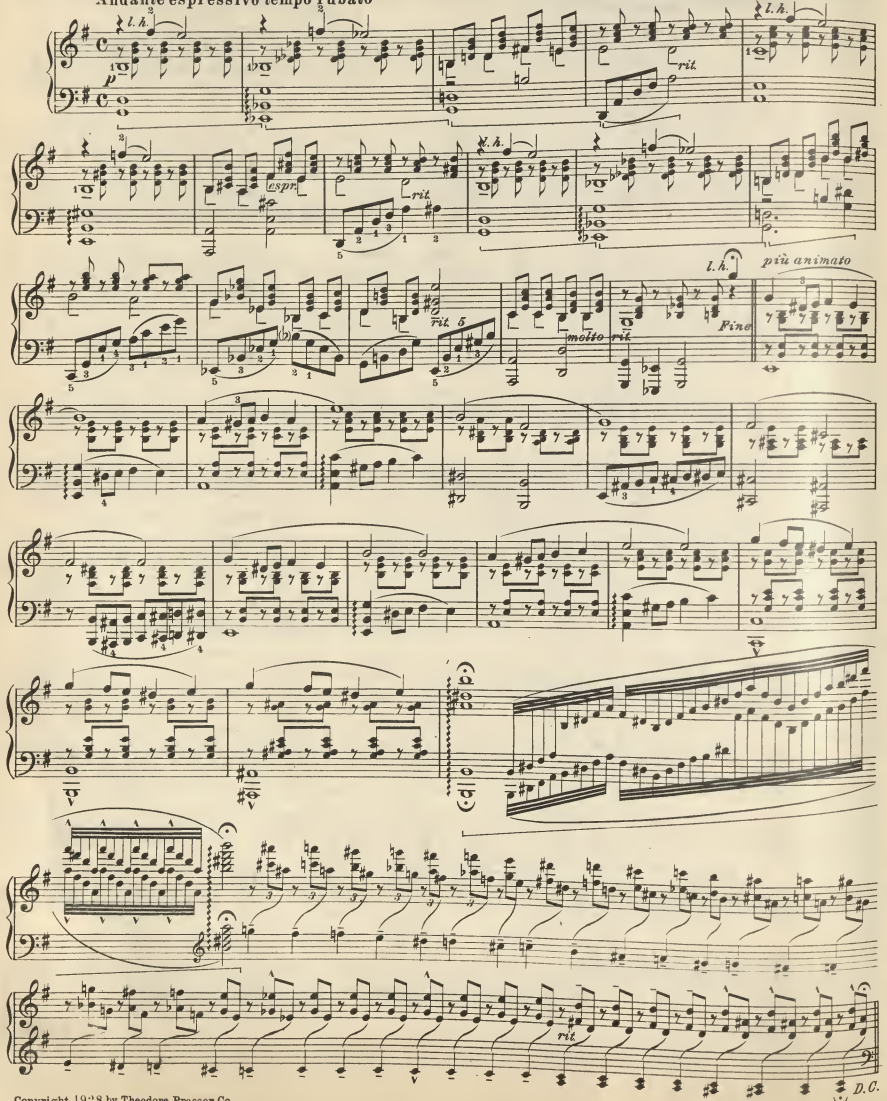
MOUNTAIN DAWN

SONG WITHOUT WORDS

A fine study in the singing tone. Grade 4.

GEORGE ROBERTS, Op. 10 No. 1

Andante espressivo tempo rubato

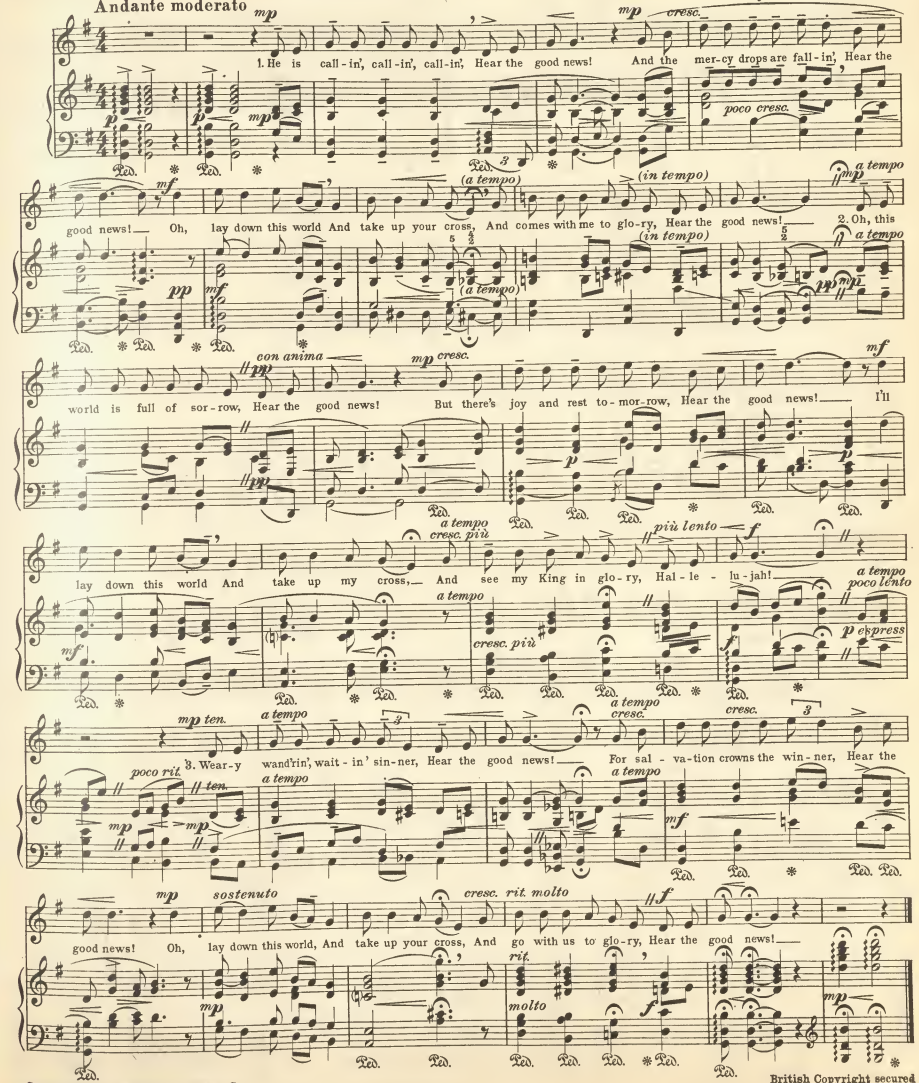


OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HEAR THE GOOD NEWS

Traditional Negro Spiritual
Arr. by C. C. WHITE

Andante moderato

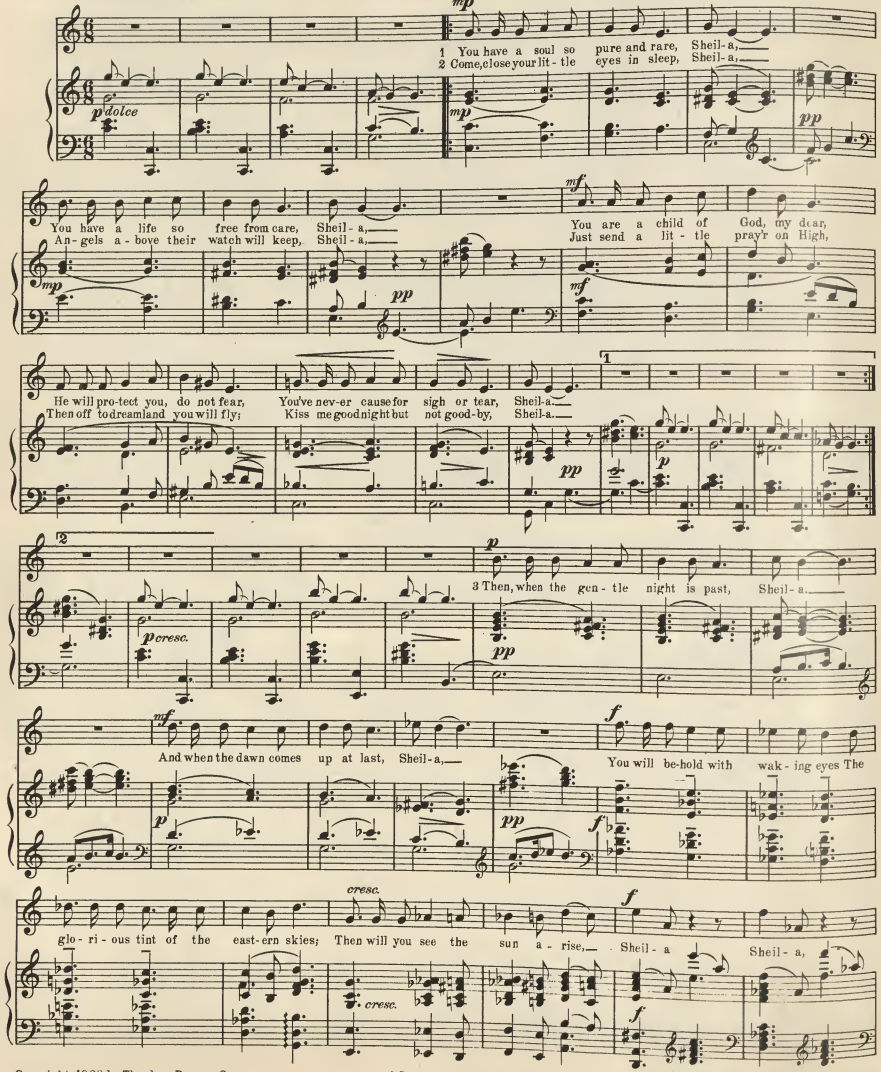


Other Music Sections in this issue on pages 815, 843, 883

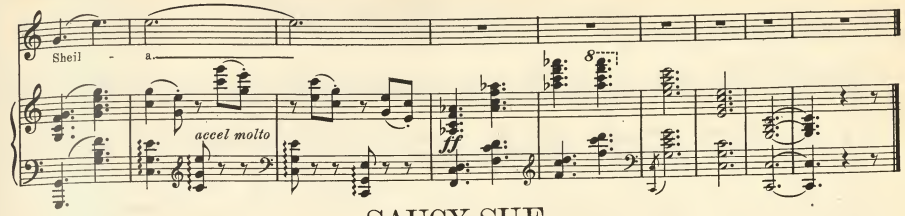
SHEILA*

Words by A.F.K. ARTHUR F. KELLOGG

Con moto



*Pronounced Sheil'-a

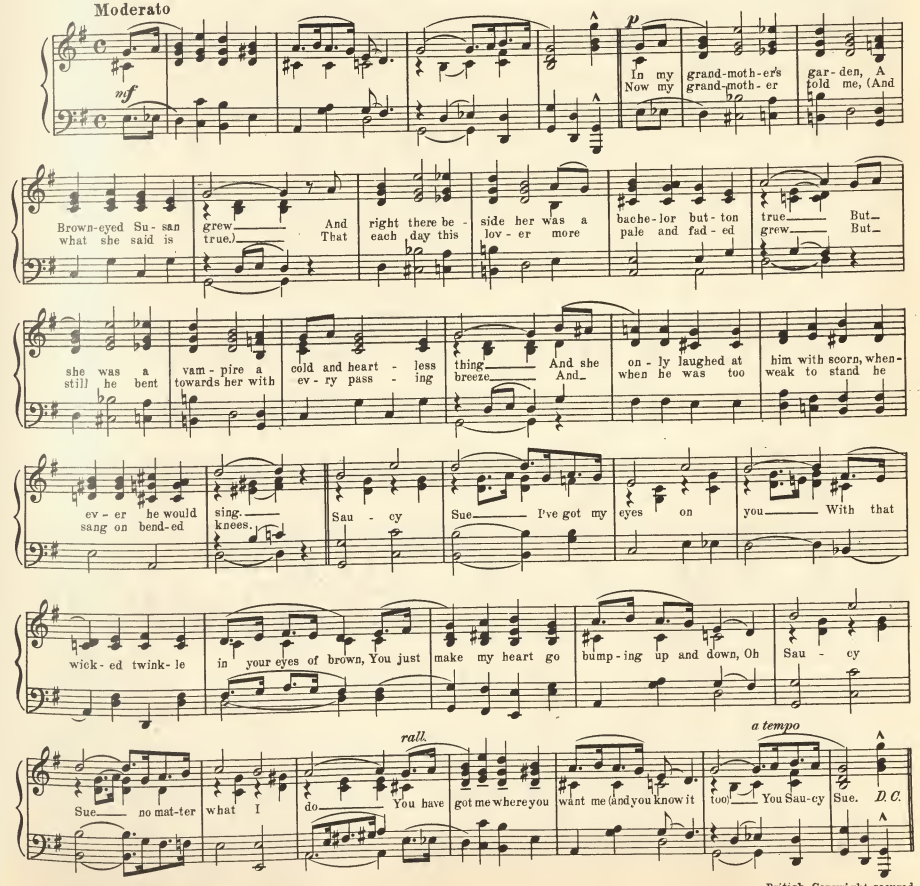


SAUCY SUE

MUSICAL RECITATION

Words and Music by HELEN WING

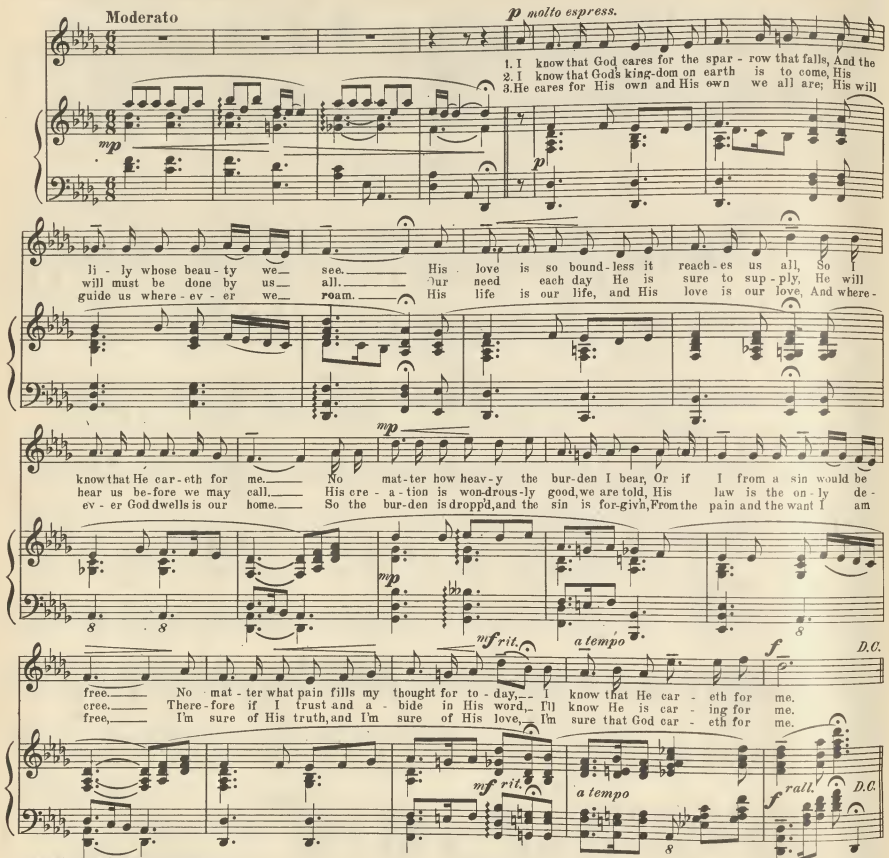
Moderato



GOD CARETH FOR ME

L. EMOGENE DURLAND MOORE

MILTONA MOORE



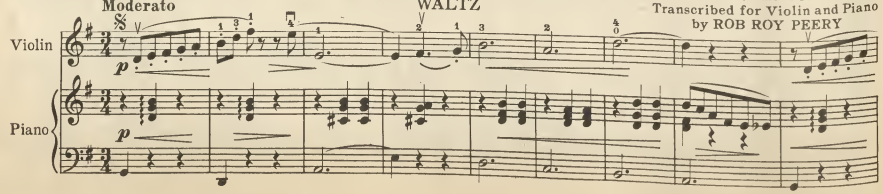
A popular piano number which in the transcription becomes real violin music.

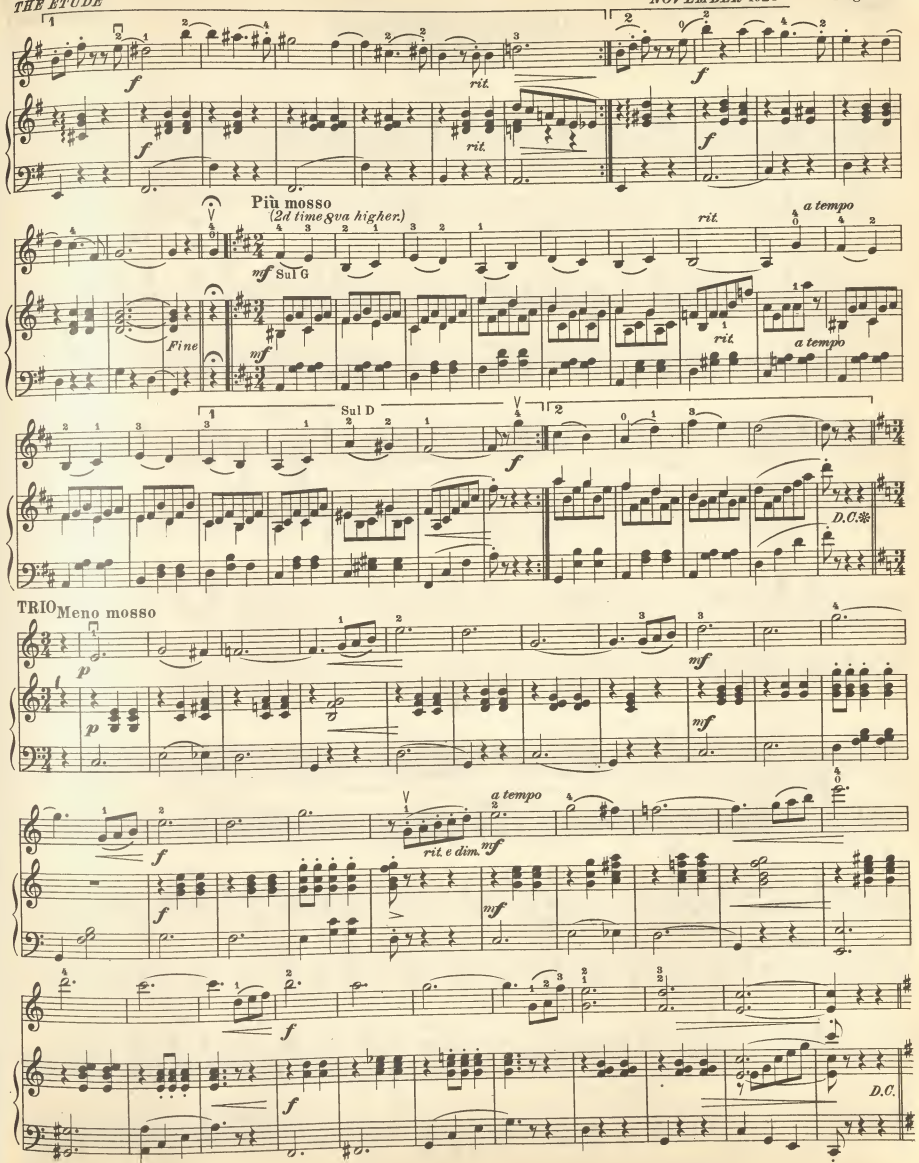
CAPTIVATION

WALTZ

G. N. BENSON

Transcribed for Violin and Piano by ROB ROY PEERY





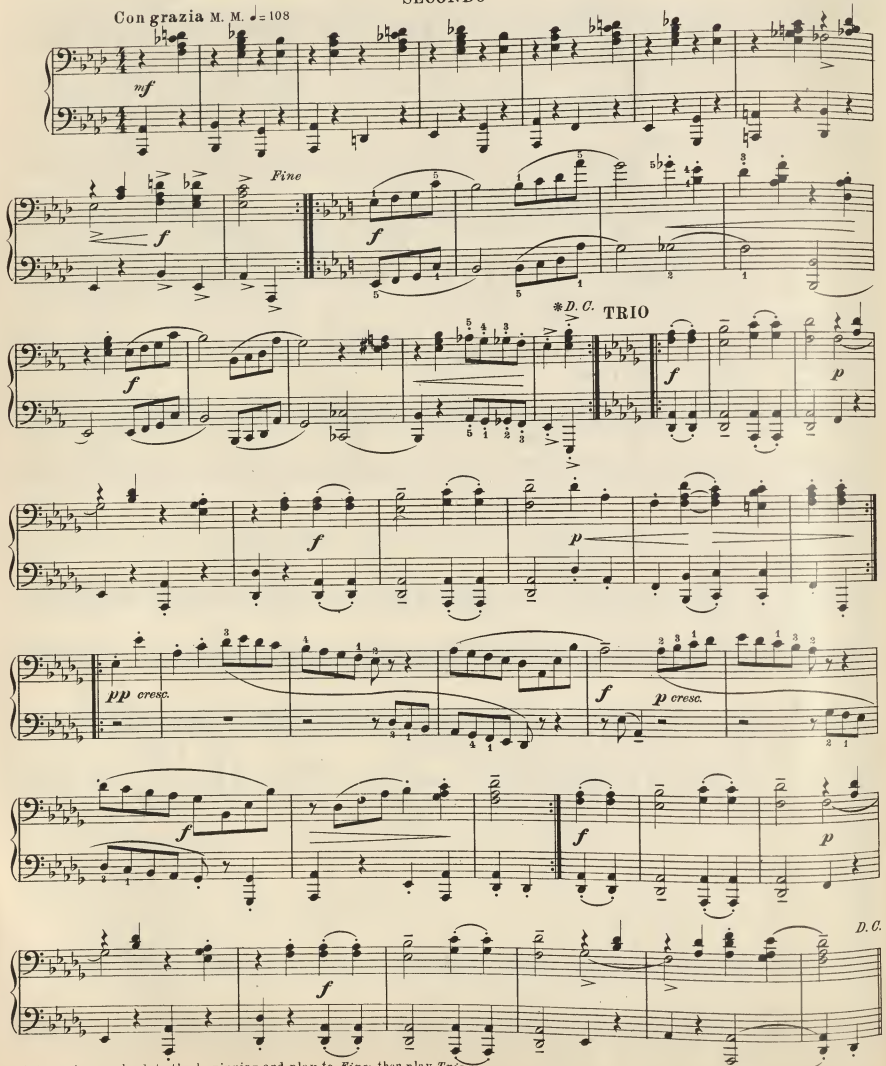
* From here go back to beginning and play to *Fine*; then play *Trio*.

MARQUISETTE

GAVOTTE

SECONDO

A. W. LANSING



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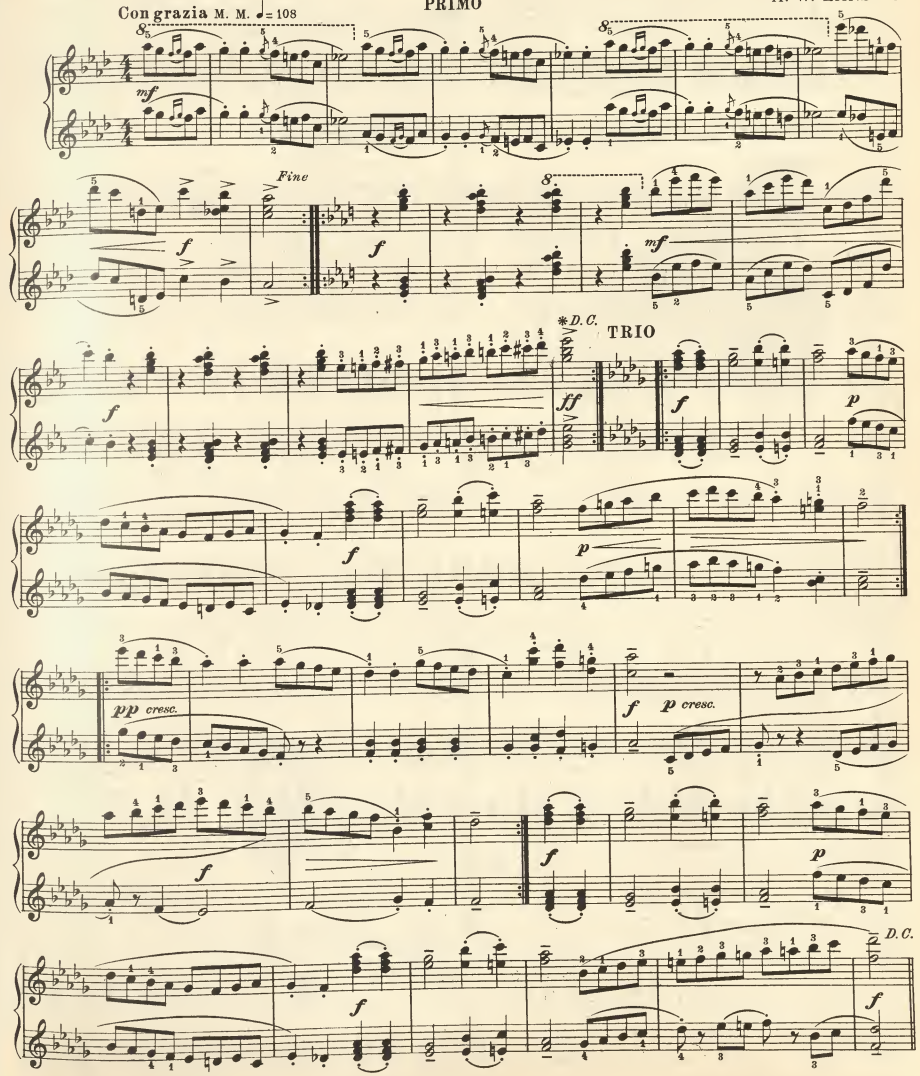
MARQUISETTE

GAVOTTE

PRIMO

A. W. LANSING



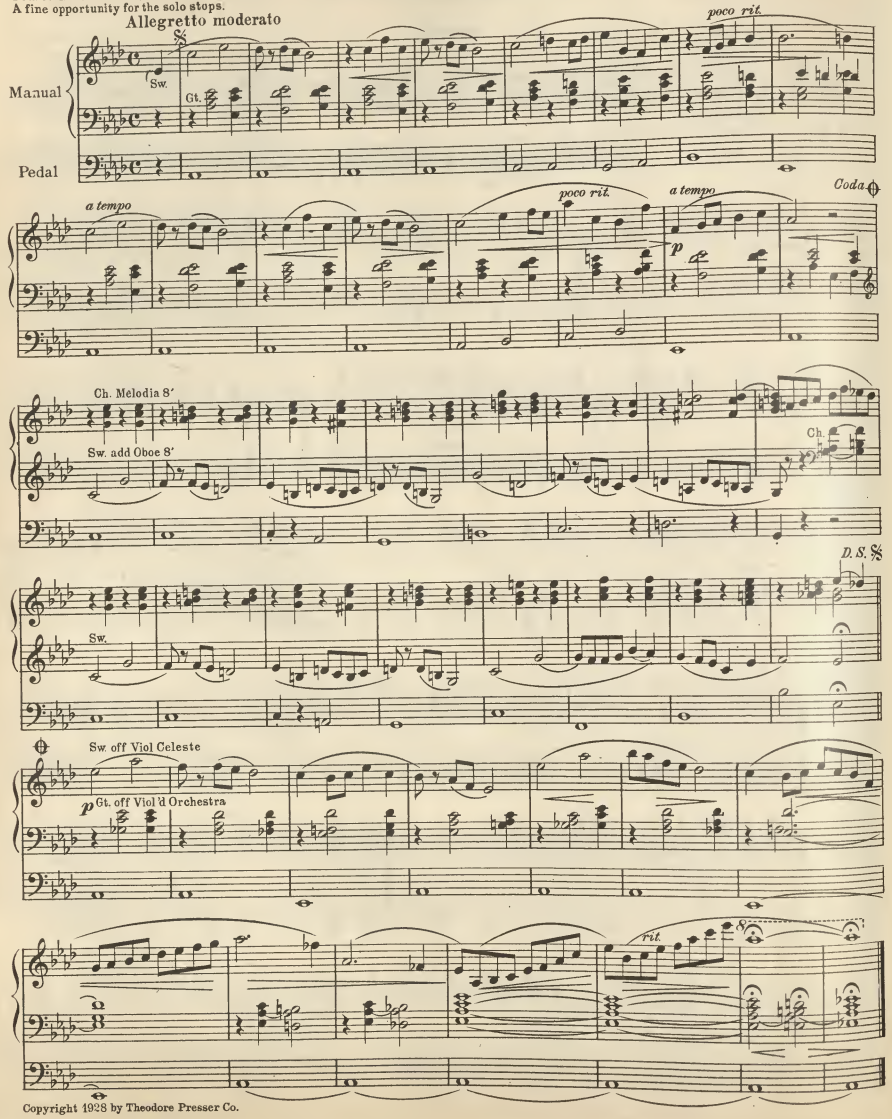
* From here go back to the beginning and play to *Fine*; then play *Trio*.

Sw. 8′ Soft String & Flute (Viol Celeste & Gedeckt)
Gt. 8′ Strings (Viol 'd Orchestra & Viol Dolce)
Ped. 16′ Bourd. (Trem.)
A fine opportunity for the solo stops.

IDYLLE

CHARLES E. OVERHOLT

Allegretto moderato



EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Shadow Land, by Frank H. Grey.

Mr. Grey was born in Philadelphia in 1883. He attended Harvard College during the years 1903-1907, and while there he studied music under John Knowles Paine, F. S. Converse and Walter R. Spalding. Mr. Grey has written music in the large and small forms, but few of his works are more immediately appealing than his easier piano pieces. These have won for him an enviable renown. Mr. Grey resides at present in New York City.

Notice how well proportioned this little sketch is—how the various sections balance each other in length. Every piece of construction, be it a house or a bit of sculpture or a musical composition, must have correct proportions.

Measures 10-12 should be played ruhato as marked. The right hand thirds in the B minor section are simple enough if you will only finger them in the right way.

Frank H. Grey is one of our most skillful melodists.

Scherzoso means "playfully" or "jokingly."

España, by Carl Wilhelm Kern.

In España, meaning "Spain," are all the fine qualities one has come to associate with Mr. Kern's style: brilliant, flowing melody; rhythmic vitality; skillful harmonization, and so forth.

This piece is subtitled "Bolero." This word is pronounced *Bolero-a*, with the accent on the second syllable. The bolero is a Spanish dance in ¾ time, with brisk and well-marked rhythm.

For the trill in measure twelve, play eight thirty-seconds on the first beat and nine on the second beat—that is, ending on G, the note on which the trill starts.

This dance needs, more than anything else, a robust execution: do not play it with same touch and in the same mood that you would employ for *A Maiden's Prayer*, for instance.

A Breath of Lavender, by M. L. Preston.

This is a very pretty title for Mrs. Preston's melodious and well-constructed composition, which recalls the fact that picking out the title for a piece often causes composers much mental agony and stress.

Here is an analysis of *A Breath of Lavender* which should be of help in studying the piece. You should make similar analyses of all compositions you study.

Section A: 16 measures in D-flat
Section B: 8 measures in B-flat minor
Section A′: 16 measures in D-flat (melody of first section transposed up two octaves)
Coda: 4 measures

If you are bothered by the occasional examples of "three against two" which are to be found in this composition, pester your teacher until he or she gives you careful and complete instruction in the matter of cross rhythms.

We predict great popularity for *A Breath of Lavender*.

Mazurka di Bravura, by Richard Krentzlin.

You must all know, surely, by this time what a Mazurka is. The expression *di bravura* means "in showy style." The old Italian arias *di bravura* were filled with runs and trills which made them the delight of singers who desired to display their technical prowess.

For the second section we find ourselves in B-flat. If you can play your flat scales up to time—say, eight at eighty—you will have few worrisome moments in this piece. Scales should be practiced every day without fail, for they lie at the basis of all successful piano playing. Neither should they always be played fast; the slow scales are decidedly beneficial in studying the action of the individual fingers.

In practically all Polish compositions—mazurkas, polonaises, Krakowiaks (Cracoviennes)—the tempo should be judiciously varied in the rubato manner.

Sheila, by Arthur F. Kellogg.

This is quite evidently a "big" song, and as such it deserves most intelligent study. Notice that the composer wishes the lady's name to be pronounced *SHEEL-AH*, with the accent on the first syllable.

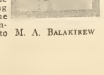
This song is neither of the "durchcomponirt" nor the strophe type. The first two stanzas are alike, but at the beginning of the third we find ourselves in E minor. Notice the intensity of the last eleven measures of the voice part—a real test of the singer's interpretative powers.

This is a song that will inevitably "get into your system" and stay there. It is beautifully written, and the words are wonderfully tender.

The Lark, by Glinka, arranged by Balakirew.

See the remarkable Master Lesson on this piece by Mark Hambourg, which appears elsewhere in this issue.

Glinka was, for the practical purposes of the average musical student, the first Russian composer of importance. Balakirew was one of the famous five Neo-Russians—one of the band called the "Koutchka"—who, during the closing years of the last century and the opening years of this, strove to write music of a definitely national character based on folk-song material.



M. A. BALAKIREW

Fughetta, by James H. Rogers.

A fughetta is a short fugue. In case you do not know what a fugue is, it would be well to consult your lexicon.

In the first four measures of the present composition we have what is known as the "subject." In measure five the so-called "answer" to the subject is introduced; and, in the last part of this fifth measure and the first part of the sixth, the right hand plays the "counter subject."

What a fine zest there is to this little piece! Plain, as can be, it hangs out its sign: *Only alert, intelligent fingers need apply.*

Strict time throughout this *Fughetta*, please.

Mr. Rogers is too well known to need any introduction.

Pan's Revels, by R. S. Stoughton.

In Greek mythology Pan was the god of flocks and pastures, of forests and their wild life. The original seat of his worship was Arcadia, where he was supposed to wander through the forests playing upon the syrinx, or "Pan's Pipes." The latter were thought to be his own invention.

We thus set the stage, so to speak, for Mr. Stoughton's inviting sketch of the revellings of Pan. Mr. Stoughton is one of America's important composers, a clever technician and a good colorist, with plenty of ideas. He lives in Worcester, Massachusetts, but is adept at skipping mentally to Greece, Egypt, Persia or elsewhere, at will.

Make the right hand thirty-seconds even, steady and *light*. You can "kill" the piece by making them otherwise.

Following the first section there is attractive material in A major and F-sharp minor—the minor being *più agitato*, more agitated. In the latter, see if you can find the spots where bits of the melodic minor scales are introduced. If you are still unacquainted with the three principal types of minor scales—harmonic, melodic, and mixed—you should ask Dr. Arthur de Guichard who conducts our "Question and Answer Department" for an introduction to them.

In analyzing this piece, you will notice at once the unusually long coda, which, however, is thoroughly *apropos*, that is, fitting.

Mountain Dawn, by George Roberts.

Outstanding among American accompanists, in a class with La Forge, Lamson, and Hageman, is George Roberts of New York City. He is also coming into increasing note as a composer of songs and piano pieces which have melodic appeal coupled with real musical worth. Mr. Roberts's *Pierrot* has been widely used by discerning singers everywhere. This *Mountain Dawn* introduces him to Etude readers, and we hope he will return often to our pages.

The pupil must decide at once which notes are melody and which are accompaniment; then the former, of course, must be emphasized.

In the E minor section notice what is called "imitation": the left hand of measure two imitates the right hand of measure one, and this scheme is followed out through most of this section. Imitation is an important element in music and you should be able to "spot" it whenever it occurs in pieces you are studying. The music of Tschaikowsky, for instance, is filled with examples of this sort. Exact, literal imitation is called "canon," spelled with one middle *n* and having nothing to do with explosives.

Hear the Good News, arranged by Clarence Cameron White.

C. C. WHITE

The characteristic appeal of the negro melodies or "spirituals" is unfailing, and no one has arranged them more skillfully than Clarence Cameron White. Mr. White, a pupil of Coleridge-Taylor and other noted teachers, was for many years the President of the National Association of Negro Musicians; he is at present the head of the music department at the Institute of West Virginia.

As a violinist, composer, and arranger he is renowned. One of his latest achievements is his compilation of *Forty Negro Spirituals*, arranged for solo voice.

The sentiment of the words of this song is the longing of the Negro to exchange this world of sorrow and trials for a home in Heaven where resides the King of Glory.

It is what is called a "strophe" song—that is, the voice part is the same for each stanza or strophe.

Canzonetta, by Max Meyer-Olbersleben.

This *Canzonetta* or "little song" is in C major, with a twelve-measure middle section in E major. Notice the abbreviated lengths of the three divisions of the piece: section one has ten measures; section two has twelve; and section three has thirteen. Since most music is measured off in eight or sixteen-measure lengths, it is always interesting to note exceptions to this. Schumann was, perhaps, the most skillful of all composers in avoiding the normal measurements of music. See his famous *Faschingsschwank aus Wien* as an example.

Max Meyer-Olbersleben was born near Wiemar, Germany, in 1850, and died at Würzburg on December the thirty-first, 1927. He was one of the

(*Continued on Page 871*)

The SINGER'S ETUDE

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IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

The Charm of the Low Tones

By STANLEY MUSCHAMP

IN THESE DAYS of many sensations, the high "C's" of sopranos, and more especially of the tenors, occupy the center of the stage, while the equally important other members of the vocal family, the low tones, which to the contraltos and basses are most necessary, are left to find a place for themselves as best they can.

The old method of studying the theory of music emphasized the necessity of having a well-written bass upon which to superimpose the musical structure. This makes it quite obvious that music, composed after this formula and for vocal ensembles, would require in its performance singers having good low tones.

Why is it then, when the low tones have this important part to play, that the contraltos and basses do not give more serious consideration to the development of resonance in this part of their voice? Is it that, having good-sized tones in the lower section of their scales, they think they may sing in any fashion whatsoever? Is the woolly or growling sound, given forth by many a contralto or bass singer, a demonstration of what is thought to be a good tone? Does the singer, whose voice sounds in his own ears in a voluminous quantity, believe that such emission of the voice is correct?

The Rare Low Tones

ALL of these varieties of tone production one hears season in and season out, as he listens to first one singer and then another. Those of us who frequent the concert halls and the opera houses realize how rarely is heard a singer with a contralto or bass voice, who truly knows how to make the right use of the God-given instrument. Let the reader of this article give his attention to this point when attending his next concert.

"Where does the fault lie? What the core of the wound, since wound there must be?" The real cause may be found in the lack of care exercised in the proper adjustment of the voice when producing the lower notes of the scale. The lower half of the voice, in some respects, sings more readily than the upper half. Because of this natural condition, it is often left to take care of itself, and generally with dire results.

Throughout many years of teaching, the writer has observed that the majority of singers, having lower tones in their voices, neglect to sing with a placement sufficiently high to overcome any one of the unsatisfactory conditions mentioned above. The principle governing the correct use of the lower part of the voice is not difficult to learn. In fact, the personal comfort to the singer and the consequent power of endurance, which are the logical outcome of correct tone-production, amply reward him for the time and attention he may have given to acquire this art.

A Responsive Organ

EVERY STUDENT of singing soon learns that even so intangible a thing as the human voice can be made responsive to his thought, until at times he almost feels that the voice is made of some material similar to that of other musical instruments. It is by the continued and conscious guidance of the voice that the tone becomes resonant and free.

How may this desirable quality become a possession of every singer? First of all, he must commence at once to listen attentively to his own voice in both speaking and singing. He must not allow his voice to get down in the throat. It must, at all times, "float on the breath." It must become a definite medium for expressing his own thoughts, or, when interpreting a song or air, for expressing the thoughts of the author and composer.

Every singer knows that the air which has been taken into the lungs, when allowed to pass outward, can be turned into tone. It is his business to direct this column of tone-air to where it finds the greatest resonance. The point of contact for this must be against the front part of the mouth, and above the upper teeth.

The Clear Low Tone

IF THE TONE is imposed in this high position, there is little likelihood of the lower notes being unclear. The articulation of the consonants and the formation of the vowel sounds are aided greatly in the clarity of their production; and they, in return, assist the tone in maintaining its high placement.

An important adjunct to the production of the lower part of the voice in this manner, is the assistance it lends to the production of the upper half of the singer's scale. Much of the trouble, provoked by the so-called several registers of the voice, may be eliminated by a clear understanding of the production of the lower and middle sections of the voice.

After all is said and done is not an even scale from the lowest to the highest tones in every voice the great desideratum of all seriously-minded singers? How, then, will it be possible to produce freely, the tones of the less frequented regions, when there is no clear understanding of the section continually drawn upon.

The "Forward" Tone

LET EVERY SINGER learn that, at all times and in all voices, the column of air which we have named the tone must be directed toward the front of the mouth, directly against the hard palate. The maintenance of this control overcomes the difficulty of blending the head register with the medium register, and the medium with the chest register. In this so-called "chest-register" the low tones of both men and women singers are to be found.

The mastery of the production of the lower part of the voice will add strength without sacrificing beauty of tone. It will develop the personal quality of each singer's voice; and will enable him to open those secret doors beyond which lie the numerous problems relative to the great art of singing.

Bringing the Tone to the Front

By WILBUR A. SKILES

HARD, STRIDENT, throaty tones are caused by weakness within the tongue muscles together with improper breathing. However, the latter will be improved greatly after the proper tongue control and strength have been acquired.

Pupils so often misapprehend the true significance of the term, "Bring," assuming that it means to force, hold, push or put the tone in the front of the mouth and *against* the front teeth, while the real definition of the term signifies that, in this case, the tone, through muscular control, should be brought on the breath to the front of the mouth.

When the tone is hard, shrill and harsh, the tongue is assuming, from lack of control and strength, an improper position, that is, a "humped up" appearance within the mouth, as can be noticed by looking into a mirror while singing any tone. The high tones are then extremely difficult to produce, as the force implied hinders the tone from coming forward and keeps it in the back of the mouth and in the throat, this latter member at such times being squeezed instead of relaxed.

The low tones will have no volume if the proper position and strength of the tongue muscles are not in evidence. But as soon as one learns to control the tongue by conscious sensations, to allow it to assume a flat relaxed position, filling the entire space on the floor of the mouth and having even a groove from the immediate front to the extreme rear through the center, thus forming more space in which the tone can resound, the quality of tone, its range and ease, will be very decidedly benefited.

Unruly Tongue

THE TONGUE should never draw back towards the throat, should never "hump up in the center" and must not come over the front teeth at any time. It should merely touch the lower front teeth during the singing of certain *sounds* and *tones*. By the relaxation of the face and chin muscles (as in smiling or yawning) the tongue is permitted to assume its position of relaxation on the floor of the mouth. Though certain muscles under and over the tongue must be at this same time contracted strongly, the mind should never be on these muscles. Sensation should be the guide.

Much breath is wasted on account of this unruly tongue, as it should bring the vocal cords close together to resist the flow of breath permeating at that point; but when weak it permits the breath to escape between the too open glottis, that is, the space between the vocal cords. Breathing is of vast importance to the singer, yet, in comparison to the tongue control mentioned, it is only secondary, since the former depends greatly upon the cultivation of the latter.

Loud, strident singing is destructive and should be eliminated. Beauty should be the singer's aim. He should never sing to the full extent of his powers. "Get fast slowly," said Beethoven. Which means, "Build the tone gradually and practice persistently, never hurrying nor forcing."

The Darker Qualities

TO ACQUIRE the desired control the singer must first cultivate the darker qualities of the voice, eliminating entirely all strident qualities. Then in time the breathing organs will have assumed such strength as to bring to the tone the desired overtones. (The singer should not confuse overtones with strident qualities. The latter are destructive, being instigated by squeezing the throat and forcing all muscles and organs employed, while the former are made possible only by the strength of the breathing organs (operating with strong and fully controlled tongue muscles.)

The singer should try singing the vowel "a," as in the word, "hay," but from the very beginning he should strive to eliminate all strident quality by singing so softly as not to permit its introduction, that is, carrying the tone on the breath without any squeezing, forcing, hurrying or pinching. Perhaps this will appear a difficult feat at first, but warfare against the bad qualities may be continued by the singer striving to realize a sensation something similar to that noticed when smiling or, better yet, yawning, at which time the throat is relaxed, so to say.

While instigating the yawning performance the singer should say easily the mentioned vowel, speaking it first and then singing it. In this way he will acquire the desired sensation and color of tone by which any good voice is cultivated. He should not allow the tone to come through the nose at any time. He should sing from the throat but never in the throat and should not forget to sing almost as soft as a whisper until the strident qualities of voice have been eliminated.

The singer should use a mirror every time he practices in this way. He should observe the tongue, making sure it fills the entire space on the floor of the mouth and that it is never "humped." There is a little deviation, however, from the flat position mentioned during the vocalization of the vowels "a" and "e," as in "hay" and "see," respectively; but that is merely to form the vowel, not the tone.

The singer should keep in mind the sensations realized as he is about to yawn, forgetting all strident tone. He should sing more and more softly until the strident qualities are gone, and then, in due time, the tone will come to the front of the mouth without any effort.

"Sing without strain, because strain ruins the tone quality and that is everything."—MELBA.

Singing to Improve the Speaking Voice

By GEORGE CHADWICK STOCK

A CALLER came to the studio recently saying she would like to improve the strength and quality of her speaking voice. She thought that "singing lessons might be of some benefit," but declared that she had "no ear for music whatever."

I told her that the speaking voice was always improved by taking singing lessons because of exercising the voice at many pitches, with increased volume of tone and a great variety of shades of expression.

"But," I said, "if you have no ear for music, it is doubtful if vocal lessons would do you any good.

"However, we won't decide on anything until I hear what you can or cannot do with your voice on a few notes of the scale of C major."

I struck middle C and requested her to sing it. She did so and sang it in perfect tune. I struck the D, and instantly her voice responded in tune as before. We proceeded up the scale to the C an octave above.

"Well," I said, "you have a true musical ear."

She looked puzzled and rather doubtful. "But I have never sung in my life. Are you quite sure that I have the musical ear that you say I have?"

"Of course you have a musical ear. Otherwise you could not have sounded those notes in perfect tune. This simply means that you can learn to sing if you care to do so. It also means that you are better qualified naturally to make improvement in your speaking voice.

"It will, therefore, be easier to introduce into your speaking tones a more extended play of inflection, color and the expressional elements that help so much to give richly modulated speaking tones."

The point intended to be made here is this: a vast number of men and women do not know that they have musical ears. They get this notion simply because they have never tried to sing. Somehow or other the idea possesses them that to sing they must have exceptionally fine voices and that they must study for years, and then perhaps never accomplish much. Therefore they neglect such voice and talent as they have. As a result, they neither sing nor try to improve their voices for speech in conversation or for any other kind of talking. It really is too bad to let such a valuable gift as the voice go to waste. Worse than that, it is allowed to become an almost dreaded sound to many ears.

None of us enjoy listening to strident, nasal and unsympathetic voices. Voices void of the element of feeling and the note of personal interest do not hold attention; in fact, it is a relief when they get out of hearing.

If women—of all ages—would realize that a voice rich in modulation and resonant with the note of truest feminine quality instantly commands attention and genuine admiration, the majority would leave nothing undone that could make it thus attracting and attractive.

A lovely face may be shut off from sight a few feet away; but the mysterious vibrations of a beautiful voice reach the ear and stir human hearts at remote ends of the earth.

By all means improve that voice of yours. You can do this with a few moments of daily exercise within the range of tones from middle C to C above.—*New Haven Journal-Courier.*

The "Failure" of Carmen

By G. A. SARGENT

A BIOGRAPHY of Bizet by D. C. Parker has recently been issued. This author denies the oft-repeated story that "Carmen" was a failure on its first production, chiefly on the ground that it was given 37 performances, but apparently Bizet himself found the audience at the first night chilly and came away with "the blues." Nor could anybody cheer him up.

"At the end of the first act," says Parker, "a group of young musicians, among who was Vincent D'Indy, met Bizet outside the theater and praised what they had heard. To them he observed: 'You are the first who have said that, and I fancy you will be the last.' In a little brochure, Hugues Imbert recounts a meeting with Bizet in the wings of the theater after the performance had just finished. Imbert thought he ought to offer congratulations on the success of 'Carmen.' 'Success!' answered Bizet quickly. 'Do you not see that these bourgeois have not understood a blessed word of the words I have written for them?' What he said, adds Imbert, was unhappily true: 'Carmen' was not understood at its debut.

"Elsewhere, Bruneau recalls the story of Bizet's distress on this eventful evening: 'We have been shown Georges Bizet coming out of the Theater Favart on the night of the 3rd-4th March, 1875, and wandering about Paris distracted on the arm of Ernes Guiraud, a terrified witness to his despair and tears. I do not know if this intimate and poignant tragedy was true, but in any case I do not doubt the sufferings that the poor man endured, sufferings which at the end of three months got the better of his energy and courage, and killed him.'"

The author quotes Halevy as disposing of the Guiraud story. Halevy wrote: "We lived at the same house, Bizet and I . . . . We returned by foot in silence. Meilhac accompanied us."

"Carmen" may have succeeded from the first, as D. C. Parker claims, but evidently the poor composer found the first night "all wet."

"Resonance, of course, is the substance of tone, and, therefore, the determining element of the singer's value to the public. When we see that the singer's tone consists of various resonances rather than one quality characteristic, called resonance, we shall realize why one singer can be far superior to another in this regard, even though both are right. Each resonance cavity adds its characteristic to the final quality of the tone, and it will be seen that ideal, sensitive and elastic openness of all the cavities would be the result of endless development and study. The chest, the mouth, the nose, the throat, the larynx, the cheeks and the forehead, all figure in this ideal openness necessary to fullness of resonance.—RICHARD DE YOUNG.

The ORGANIST'S ETUDE

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EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Getting the Most Out of a Country Organ

By EUGENE F. MARKS

PART I

YOU, AN ORGANIST in the country, who hold at your command an organ of limited capacities, do you sit and bemoan your obscurity and position as devoid of opportunities for advancement? If so, awake and quit yourself like a music-soldier! For you have a chance equal to any organist who controls a modern municipal organ with all its manifold accessories. For though the latter, with its large equipment, unhesitatingly serves you a menu of "ready prepared" combinations or pedal balances designed by the builder, the former, through its very meagerness, demands the full resourcefulness and adroitness of your practical sense and musical understanding, and at the same time possesses the fundamentals of the grandest instrument.

Moreover, the remoteness, far from the noise and bustle of a great metropolis, is advantageous. In just such retreats one is led into a reflective state of mind and is apt to estimate his abilities according to their true evaluation. Do I find myself ambling along in complacent slip-shod manner, doing nothing to advance myself? Do I play the same old pieces in the same old way, or do I play them better each time they are repeated? Should I not enlarge my repertoire by adding some more material? Should I not improve myself on all points?

It is from such quiet introspective questioning that the interrogator is likely to realize exactly how much he knows about his art and how little of such knowledge he has really put into actual use. Also, he is quite apt to have his ambition and will power rekindled and inclined to take a definite stand to improve himself. Teachers are valuable at all times to guide the student in the right direction and prevent unnecessary work; yet, in isolated places, far from such benefits, the organist may, in his own way, do much towards a continual and permanent advancement through application to a set routine, even upon a small instrument. "The secret of success is constancy of purpose," says Benjamin Disraeli. In devising a course of action the first thing to be considered is technic, the mechanical means towards true musical rendition.

Organ Legato

THE STUDENT should try his legato touch by playing the scales in a slow manner; the tone-continuation demanded by the organ in its legato requires of the finger-action a gliding, clinging touch entirely different from the legato of the pianoforte. In the organ there is no damper-pedal to assist the finger in sustaining the tone. Therefore, in order to obtain the organ legato, the fingers must be trained to produce it without any artificial aid. The student must pay close attention to the up and down motion between the different fingers so that no gap occurs in the connection of one tone to another; and then he must develop the ability to substitute quickly one finger for another or one set of fingers for another.

For this work the first book of Rink's "Organ School" (edited by the English organist, W. T. Best, who perfected himself in organ playing through self-instruction) is filled largely with exercises for such study. In lieu of these, the Two or Three Part "Inventions" of Bach may well be used, notwithstanding that they were intended primarily for the pianoforte.

The student may make such study attractive by using at first the same hand upon each manual in turn, thus accustoming it to the various positions at the different manual-heights. He must be careful however, to make the changes to the several manuals at the end of motives, sections or other phrasal points. Let him test his progress upon *Caprice in B♭*, by Guilmant.

Staccato from the Wrist

THE STUDY of staccato may now be undertaken. Organ-staccato is performed almost exclusively from the wrist. Still, upon a quick, responsive modern organ, the finger touch may be used, if well managed. A charming little piece presenting simple pedal changes and using this touch in varied tempos, such as rubato and rallentando, is *Prayer*, by Edmond Lemaigre. Finally, the art of thumbing may be practiced. This means that a melody is sustained by the thumb upon a lower manual while an accompaniment or other figuration is played by the fingers on a higher manual. Try Elgar's "Salut d' Amour."

Always sit quietly and erect while playing. Avoid body contortions. Do not slide from end to end on the bench in endeavors to reach distant pedal keys, but rather swing the foot from the knee and ankle joints. While practicing the pedal mastery do not worry yourself with making many changes in registration. If the pedal tones prove too booming or boisterous in daily practice, couple to the Great with Diapason tone only, and use no pedal stops. This furnishes an excellent opportunity for watching the legato of the feet by observing the connection of the keys on the Great.

One of the simplest exercises to gain facility and at the same time obtain an idea of key-location is to play the scale of C slowly throughout the entire keyboard by alternating toe and heel (each foot separately) using each key as a pivotal point. The scale of C is chosen instead of those which interpose sharp keys as it twists the ankle to a greater degree. Also, key-location should be from the knee joint. In order to do this the student should first locate the spaces of the board by beginning at lowest C (toe of left foot) and lightly running the toe along the front edge of the two sharp keys until it glides into the space between D♯ and F♯. Then, from this space, again glide the toe along the front of the group of three sharp keys until the open space A♯ to C♯ is placed.

Use the right foot in locating the spaces of the upper half of the pedal board. Practice this and later study the entire pedal board with each foot; then try gauging the distance of the spaces by swinging the foot into the spaces without sliding the toe along the front edge of the sharp keys. All of this is to be practiced without looking at the pedals.

Gaining the Sense of Position

AFTER THUS becoming familiar with the pedal spaces, apply yourself to locating the other keys. To find D put the toe in space B and C; then glide around front of C♯ and let it descend upon the D. In an opposite direction from the same space, toeing A♯, the key A may be placed. From the space E to F the key of G may be located. Having located every key, test your knowledge by playing the arpeggios, 1-3-5-8, extending into 10th, 12th and further, from one end of the pedal board to the other with alternate feet, toes only, in different keys. Also, play double notes in thirds, fifths, sixths and octaves. The student may exercise both the toes and heels in this work. To assist in this sort of work he may study Schneider's "Pedal Studies," Dudley Buck's "Pedal Phrasing Studies," Stainer's "The Organ," or some modern work, for more intricate examples.

Having mastered the manipulation of the fingers upon the manual and acquired dexterity upon the pedals with the feet, it now becomes obligatory to combine these acquisitions simultaneously for the purpose of gaining independence in each part. As a starter, take up the study of trios among which may be mentioned the "Twelve Easy Trios" by Rheinberger and twelve trios by Albrechtsberger to be followed by four by Merkel and the trio sonatas by Bach. It is in this study that a contrast in tone color may enter into the registration. Prepare the organ thus:

Great Organ—8 ft. flute tones.
Swell Organ—Oboe or 8 ft. string tones.
Pedal Organ—Bourdon, 16 ft. coupled to Great.

These trios may be varied by playing, first, with the left hand on the Great Organ and the right hand on the Swell Organ (to which a 4ft. Flute may be added at intervals), and, second, with the left hand on Swell Organ and the right hand on Great Organ. This will accustom the organist to play with the hand in different positions and heights. This work may be tested by playing a hymn-tune with the soprano as a solo with the right hand, bass with the feet, and the tenor and alto upon another manual with contrasting yet softer stops.

Part II of this interesting article will appear in THE ETUDE *for December.*

The "Weakest Link in the Chain"

PART II

By EDWIN HALL PIERCE

Right Judging of Tone-Color

A CERTAIN obtuseness to effects of tone color is all the more unforgivable in an organist because the organ is the instrument which undoubtedly surpasses all others in variety and scope. A case in point is that of a certain leading organist who, in rendering a sonata of Borowski's, on arriving at the little melody intended obviously to be rendered on some solo stop, chose the oboe for that purpose, when the character of the melody was such as to undoubtedly call for the flute. No competent orchestral composer or arranger would have thought twice before giving it to the flute. Another equally eminent organist, in accompanying chorus singing, used a high-pressure pedal reed in a place where there was no special musical reason for emphasizing the bass. In consequence the tone stuck out above the voices like a sore thumb. Still another organist invariably added a quintadena to the light string-and-flute combination which he used for accompanying a soprano solo, imparting a peculiarly disagreeable mawkishness to the rendition. He seemed so enamored of this combination that he kept it constantly set on one of the pistons.

Pitch Insensibility

ALONG WITH this insensibility to tone-color goes a frequent insensibility to pitch. Organists hearing solely their own instrument from week to week often do not realize how badly certain stops are getting out of tune. But others notice the defects, if they don't. It is indeed an expensive job to tune a large organ, and sometimes music-committees are penurious. But a conscientious organist should use all the moral pressure he can bring to bear to have his instrument properly kept in tune. He should even be qualified and willing to touch up the reeds occasionally himself.

A rather extreme instance of this dullness in regard to pitch will bear relating. While driving through New England on an auto trip the present writer called on an old friend of his, a certain well-known organist and was courteously invited to play on his organ. It was a good large organ and equipped with a genuine 32-ft. pedal register which, during the first five minutes attracted his especial curiosity. He tried it out all alone in order to observe

(Continued on page 863)

E. Stanley Sedar, famous Concert Organist and Professor of Organ at Northwestern University

The Swell "Pumper"

By HENRY HACKETT, F. R. C. O.

PRESENT day organs have so many of their pipes placed in a swell box that the correct use of the swell pedal is one of the means by which a really good performer is known.

How many of us have not come across the man on the stool who thinks that the swell pedal is a convenient vehicle for the exercise of his right foot and who treats his listeners to a continual pumping of the swell shutters.

The late Sir John Stainer puts on record the case of an indifferent performer who presided at an organ of which the swell shutters were plainly visible and who continued his pumping even when playing on the uncoupled choir organ—which was unenclosed!

The first point to notice with regard to the correct use of the swell pedal is the fact that the first opening of a few inches produces the greatest crescendo. This should therefore be made slowly, and afterwards the speed of opening should be accelerated considerably, due to the fact that the crescendo then is not so great. The reverse process should of course be employed with the decrescendo—a swift closing until one arrives at the last two or three inches, after which time the shutters should be allowed to close slowly.

—*Musical Opinion.*

"Weakest Link in the Chain"

(Continued from page 862)

what difference there might be between a genuine 32-ft. and a 32-ft. "resultant" with which he had had more previous experience. In half a minute he discovered a curious state of affairs: the lowest D sounded E and the lowest E sounded D! In short, two of the pipes were transposed. The fault, no doubt, lay in some blunder in the electric wiring, as it is scarcely probable that two such immense pipes could have been bodily lifted out and put back in the wrong places. When the organist returned, his attention was called to it. But, although he had been playing that organ over two years, *he had never noticed it.* Indeed, the writer had the greatest difficulty in convincing him that anything was the matter.

The old custom of playing an interlude between the verses of a hymn is now practically obsolete. But in the use of certain organists who are old enough to know better, there remains—doubtless as a sort of "hang-over" from the old interlude—a custom of inserting two or three meaningless chords between one verse and the next and building up the opening chord piecemeal from the pedal up. Even when done well, this is quite unnecessary, as a moment of silence followed by a clean and clear attack is far preferable. But, when done badly, as is usually the case, it becomes a clumsy and inartistic mannerism. What would be thought of an orchestra if the players should begin to sound the first notes of a symphony, one at a time, beginning with the double-basses and should continue their haphazard fiddling and blowing until the moment when the conductor's beat started them off on their orderly performance?

The Source of Mannerisms

NOW WHENCE do all these little objectionable mannerisms arise among a class of musicians (organists) whose musical education has been at least as sound and thorough as that of those who specialize on other instruments?

It arises from the detached nature of an organist's position as regards other musical activities. Even in the matter of church organ playing itself, he is occupied with the duties of his own position. Sunday after Sunday he pursues his work, and only on rare occasions does he hear how others play the service. Yet frequent comparison is necessary if he is to take a broader and more objective view of the matter. For if, in hearing others, he does not observe excellences which he might imitate, he at least observes faults which he might endeavor to avoid.

Above all, the organist should embrace every possible opportunity for listening to good orchestras, good string-quartets and chamber-music of all descriptions, as well as solo violinists and violoncellists of high standing. If he can play some instrument in a fairly good amateur orchestra, under a really competent professional leader, the experience will be most enlightening. If, as a pianist, he can arrange for frequent practice of sonatas with some competent violinist, or, better still, of trios for violin, violoncello and piano, the result upon his organ playing will, after a few months be of a most gratifying character.

Hobnobbing with Musicians

MERELY TO associate socially with other musicians is not without some benefit, but an organist must not hope for much direct criticism from them. Violinists, pianists and other instrumentalists who do not themselves play the organ have a profound respect for the man who can read and execute three staves at once and manage all the stops, pistons and swell pedals. Thus, disagreeably conscious though they may be of the organist's musical shortcomings in the matter of phrasing and rhythm, they are timid about expressing their opinion for fear of revealing their ignorance in regard to the more technical points of organ playing.

The organist should frequent, to some extent, vaudeville and burlesque shows, provided only they are excellent *of their kind.* True, the music he will hear is often beneath contempt as musical composition, but he may well benefit by observing how, under the direction of a competent conductor, even the threadbare and banal tunes are made graceful, spirited and effective. I would have him also observe the quick pick-up of one number after another, the splendid attacks, the general spirit of tense wide-awakeness on the part of the performers compared to which the ordinary state of church musicians on their jobs is that of a summer-afternoon siesta.

John Wesley (or was it his brother, Charles?) once remarked that it was "too bad the Devil had all the best tunes." That remark has somewhat lost its force at the present day, as the repertoire of sacred music has grown to include much beauty with popular appeal. One might be so bold as to revise good Wesley's remark to read, "Too bad the Devil should have all the best attack, phrasing and rhythm!"

"The ideal organ is generally the result of careful thought and work on the part of both organist and builder, although it is cheerfully admitted that the builder's share is by far the greater."—VAN DEMAN THOMPSON.

ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS, DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. The organ in our Masonic Lodge is a two manual, with pedals, and has nine stops, including two for the pedals. The music used is usually for marching. Sometimes, before I have learned the pedal part, I put a piece on, using only the manuals. Can you tell me why the bass part is so very light when so played? Did "Popsy grow that way" or is it some worn out part that can be repaired?—D. G. S.

A. The result you mention is due to the missing 16-foot tone which is included in the pedal organ, and which is not sounding when manuals only are being used.

Q. The following are the specifications of our two manual organ. Will you kindly suggest what should be the next stop added to the Swell Organ, also the next one to be added to the Great Organ?

Great Organ		
Open Diapason	8′	
Gedeckt	8′	Interchangeable
Salicional	8′	with Swell
Flute	4′	
Swell Organ		
Viola	8′	
Stopped Diapason	8′	
Echo Salicional	8′	
Vial d'Orchestra	8′	
Flute Harmonic	4′	—M. G.

A. From the standpoint of an organ to be used for the playing of organ compositions, besides its use as an accompanying instrument for the church services, we would suggest the addition of an Oboe to the Swell Organ. For greater body of tone an Open Diapason might be added. For the addition to the Great Organ, we would suggest Octave 4′.

Q. (1) What are the specifications of the organ installed for the Sesqui-Centennial Exposition? (2) What is the principal difference between a church organ, a concert organ and a theater organ? (3) Why are the manuals on a theater organ named Accompaniment, Solo and Orchestra when this is contrary to the general practice?—E. A. T.

A. (1) The specifications of the Sesqui-Centennial Exposition organ are too long to be included in this column, and we would suggest your communicating with the builders, The Austin Organ Co., Hartford, Connecticut, requesting a copy of the printed specifications.

(2) A church organ is designed from the standpoint of accompanying the church services, which requires a good dignified body of organ tone. The Concert organ is usually built along the same lines, but with additional stops useful for colorful recital work. Many large church organs have these additional stops included, permitting their use *for effective recital work. A theatre organ* is designed with emphasis on the individual effects, rather than with special reference to "ensemble," which is so important in church and concert organs. Theater organs are usually built on the unit plan.

(3) The manuals are so named because of their use in the manner indicated by the names applied, the Accompaniment manual being primarily for the use of accompanying stops, the Solo manual for solo possibilities of the instrument, and the third or Orchestral manual for either solo or accompanying work. This third or Orchestral manual is also usually used for full organ effect.

Q. I am interested in organizing a Junior Choir but do not know just how to go at it. Do the boys sing alto? They are too young to sing bass or tenor.—A. P. F.

A. You do not state whether your proposed Junior Choir is to consist of boys only or boys and girls. If it is to include boys only, certain boys might sing the alto part, though care must be taken to keep the quality of tone of an agreeable character. If the chorus is to consist of girls and boys we would suggest the use of some of the girls to sing the alto parts, reserving the boys to sing soprano parts (using head tones) with the girls singing that part. If voices can be found suitable for second alto parts you can use in your work, compositions of four parts for women's voices. These compositions, together with those for two or three parts for women's voices and unison choruses, will be available for your work.

Q. The following questions were included in the paper work of the 1928 examinations of the American Guild of Organists. Will you suggest answers to these questions?

(1) What may be called the great dividing line in the history of music?

(2) Tell what you can of the origin of the oratorio.

(3) What is the acoustical meaning of resonance?

(4) Describe the rondel type.

(5) Define Inburden, motet.

(6) What would be a good division of voices in a mixed choir of 30?

(7) Who was the first man to understand the essential elements of the perfect cadence?

(8) What is the history of the madrigal?

(9) Describe the process of tuning a wood open diapason pipe.

(10) Who was the inventor of instrumental composition?

A. Most of these questions are based on the Stainer and Forsyth "History of Music," and our answers are given largely on the authority of this work.

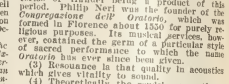
(1) 900 A. D. may fairly be called the great dividing line in the history of music, the invention of plural melody, fundamental in importance, having occurred about that time.

(2) The dramatic treatment of sacred subjects in the seventeenth century evolved the oratorio in its modern sense. In the eighteenth century marked development was given to this direction, the well-known oratorios of Handel being the product of this period. Philip Neri was the founder of the *Congregazione dell' Oratorio*, which was formed in Florence about 1550 for purely religious purposes. Its musical services, however, contained the germ of a particular style of sacred performance to which the name *Oratorio* has ever since been given.

(3) Resonance is that quality in acoustics which gives vitality to sound.

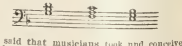
(4) Theoretically the rondel was a three-part song, each of whose phrases was sung through thrice. At every repetition the singer changed parts. Thus, with mixed voices, the effect would be a sort of triple counterpoint. This was the theory. The true rondel type is shown in the two interchanging parts that make up the *pes* or "foot" of *Sumer is icumen in.*

Ex. 1



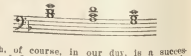
(5) Faburden appears to have been a plan for inverting intervals and was introduced into the church in 1322, from it came to be a recognized church practice, as a result of a Papal decree, to go back to plain song. For great occasions permission was given to add consecutive fourths, fifths and octaves.

Ex. 2



It is said that musicians took and conceived the idea of having the first tenor sing the bottom part (the bass) an octave higher, resulting in

Ex. 3



which, of course, in our day, is a succession of first inversions. The triad from which its existence as a secular practice long before it was adopted in the church.

The motet was generally a three-part composition founded on some portion of the Church service. The tenor part selected was either a fragment of plain song, or, less commonly, a secular tune, framed from measured into measured (triple time) music. The range of rhythms was very narrow. The works of Bach, known as motets, show that the same limitations did not exist in his treatment, his compositions of that type including quadruple measure and as many as eight parts.

(6) The proper division of a chorus of fifty depends, of course, on the voices selected, but we would suggest the following as a basis, varying it to secure the desired result:

16 Sopranos
11 Altos
10 Tenors
13 Basses and baritones.

(7) Guillaume Dufay (1400-1474), a Fleming, best remembered as Canon of Cambrai, for which church he wrote most of his music, is recognized as the first man to understand the essential elements of the perfect cadence.

(8) The madrigal originally was a pleasant part-song where the same music served

(Continued on page 872)

BAND AND ORCHESTRA DEPARTMENT

(Continued from page 839)

home. These are primarily group activities and can never function on any other basis. This does not mean that sectional rehearsals are taboo—quite the reverse.

The full and sectional must supplement each other; neither can be one hundred per cent efficient without the other. In the sectional rehearsal, the instructor has opportunity to help the individual, to give class instruction on the technic of the instruments, to watch intonation, accuracy, and the thousand other things so vital to a finished performance. The full rehearsal must give the completed picture of the composition to the members, show them how their own thread weaves in with many others to create a thing of living beauty, give them social feeling of being one of a large group, manifest to them the reasons for intonation, accuracy, counting, phrasing and coloring.

Schools give from five two-hour rehearsals weekly to the precarious once-a-week, after-school rehearsal, with results in direct proportion. Many, many schools have more than five forty-five-minute periods a week; this should be aimed for as a minimum standard for all bands and orchestras. One should not be disappointed if the school authorities will not give the time the first year or two the ensemble is functioning; if the results are good, they are far more easy to convince.

If five periods are provided two of them at least should be given to full rehearsals, and the remainder divided by string, wind or most-needed-attention periods.

Who Should Pay the Bill?

FEW SCHOOLS today provide all the instruments and material for the orchestra. In fact, many refuse to furnish a few dollars' worth of music. A fraction of the amount used to equip the "vocational" subjects, manual training, domestic science, bill-posting, commercial work and all the others, or even the expensive books of the "academic" subjects, could give a glorious music department. Music is the only subject expected to exist on charity. Yet school music starts children on a vocation more surely than do the so-called vocational subjects.

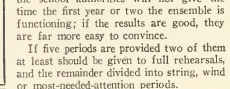
Children should own their own instruments; they are more earnest when dollars are invested. Also, parents are interested in having them succeed. Children are more careful of personal possessions than school property.

Certain instruments are costly and rarely used for solo work; bass, oboe, bassoon, alto horn, French horn, tuba, tympani and drums. Then there are other instruments which might be more used for solo than they are: cello, viola, clarinet, piccolo, baritone, trombone. Children can often be persuaded to buy these, but it is a slow process and the whole ensemble suffers. The orchestra should own all instruments in the first group and about half the number required in the second.

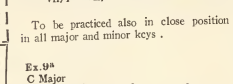
Rotary clubs and other civic organizations can sometimes be induced to donate instruments; entertainments are good, but slow to raise enough money. The school is the agent that should give the funds for music. It is sound educationally; it is a vocational subject. The school must therefore support it. If work is done well, whether or not support is forthcoming, then success will be far more likely to be attained.

First Year Ear Training

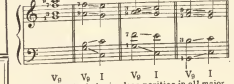
(Continued from page 838)



To be practiced also in close position in all major and minor keys.



(To be practiced also in close position in all major and minor keys.)



During this study, original exercises in different keys and rhythms should be essayed by the pupil. This drill gives him a sense of self-reliance and of self-expression which is necessary to his musical growth.

At the completion of the work covered thus far an examination should be given from both the written and the keyboard standpoints—the visual and the aural aspects, as it were.

Original work on paper and applied work at the keyboard must be insisted upon daily if the pupil is to benefit by it. Thinking of a subject merely once or twice a week naturally does not give the facility required. It is sometimes a difficult matter for a teacher to make pupils acquire this habit of daily theoretical thinking.

However, as daily habits and practices become a part of the innermost selves, it may be seen how very important it is to keep this subject before the eyes and in the consciousness if a real understanding of the facts involved is to be achieved.

SELF-TEST QUESTIONS ON MISS DALLAM'S ARTICLE

1. *What is the danger of laying the greater stress on written work in Ear Training?*
2. *What is the advantage of learning enharmonic scales?*
3. *Explain the statement "all intervals are major in their upward measurement."*
4. *What is meant by the "position" of a triad?*
5. *Name four cadences.*
6. *What peculiarity may be noted in all seventh chords?*

"Play with strong, 'even' rhythm! The playing of certain pianists resembles the staggering and jerky walk of a drunkard."—SCHUMANN.

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Making the New Teaching Season Profitable

By EDITH LYNWOOD WINN

THE SUMMER vacation is long. Why not devote some portion of it to the study and selection of new works both for the teacher's repertoire and the student's? Even if one cannot visit the music stores, there is a possibility of securing "On Sale" music. The writer spent the summer of 1914 in London. Here, as in all foreign cities of any size, it was possible to get an excellent output of works for study.

Having found a good accompanist the writer looked over perhaps fifty or sixty works. These she catalogued and graded, adding such as appealed to her for her course of study for the next season. She then discarded some works which she had taught too long for genuine interest and added the fresh list. Among these were the then unknown *Purcell Sonatas*, three in number, although the *Golden Sonata* had been played in Boston the previous season by twenty violins, several cellos and piano—an admirable way of treating such works as a fitting ensemble for students.

A logical course of study, fresh and up-to-date, requires some study and preparation on the part of the teacher. What better time is there than in the summer to prepare this material for use? In the busy winter season the teacher cannot go to the music stores frequently. Before the new season starts the writer usually goes over her book of three hundred or more works and grades them, dropping the works that have outworn her interest and that of the pupils. All this is absolutely necessary to a successful season and is a material help in making programs when the concert season arrives. It will help to make notes in a book, something like this: I. Good for study, not for public use (The Handel *G minor Sonato*). (The sonatas for flute and violin or two violins and piano, Bach.) 2. Used too much in recitals and on the radio. 3. Valuable in teaching: A. Staccato, B. Spiccato, C. teaching: D. Rhythm. F. Tone. These pieces are to be graded carefully.

Well Defined List

IT IS of the greatest importance that the young teacher have a well-defined list of studies and pieces for the year's work. The use of wrong exercises may do a good deal of harm and the selection of pieces out of the pupil's grade may cause dissatisfaction and lack of interest. Pieces should be selected according to the pupil's environment. For instance, it would not be well to use the *Sonatinas* of Schubert in the case of a pupil who is not musical or whose parents and general environment are not musical. Pieces should be within the mental as well as the physical grasp of the pupil. The question of environment should be considered. No pupil should be made to study classical works too early for mental comprehension.

There was a time when the *Berceuse* by Godard, the *Cenzonetta* from the *Concerto Romantique*, the Svendsen *Romance* and the Ries *Suites* . . . were taught constantly by all of us. To-day we add other works than the *Berceuse* to our repertoire. There was a time when the average pupil in a small town could not hear the intervals found in works such as this and the *Meditation* from "Thais." What would they have thought of the Ketten and Chabrier works or the transcription of the present day Russian literature?

The radio and the sound-reproducing machine have put us on our mettle. We are bound to recognize that we must be constantly adding to our repertoire for future use. Everyone hears the violin today. Everyone knows the average repertoire. The best of us are sick to death of merely pleasing works.

Radio Depression

PUPILS BECOME discouraged, after the first enthusiasm of the radio output, because they cannot play the same works as well as our young artists who respond to the introduction of the announcer. There should be some works not too difficult for every pupil to play to friends. Though these need not be the great works the pupil at the same time should be practicing one or two really difficult works in order that there may be some incentive to hard study. The Bruch *Concerto in G Minor* need not be played in public the same year it is studied for the first time. Nor need the Mendelssohn be added to a pupil's public repertoire just because it is being studied. Some teachers make a fatal mistake in allowing pupils to play works that are not yet ripe for public performance. The studio recital is the proper time for the trying out of works studied during the year.

A few works of the salon type (included in good folios) may be given to pupils every season. Sonatas and concertos studied may be played at frequent studio recitals. A good piano teacher recently told the writer that he almost never taught concertos now. "The pupils will not study them," he said, "because they are determined to play only what pleases them. Piano study is growing more and more to be a pleasant diversion. Few are entering the field as teachers or concert performers."

However this may be, the violin concertos are absolutely necessary for the foundation of technic and tone and style. In school we study the classics. Why not in music? How few of our pupils ever grasp the content of the Bach *Sonatas*? They fail because of lack of knowledge of harmony and theory, sound musicianship and real interest.

Preparation for Pleasure

A YOUNG man who had studied voice for three years came to a city teacher for advice. The teacher found that the applicant had never sung any works but the lightest type of ballads. It was time that the classics should be studied—the Old English songs, the Brahms and Franz songs, the best English ballads, and some of the older Italian songs. The oratorios and a few operatic arias might be included. Time is precious in the vocal world. Why let weeks disappear without absorbing the real literature of the voice?

The education of this student had just begun. He needed to learn to read at sight, to hear more music, to study long and hard. For though the voice was a good one, the price of success would be a long apprenticeship. "Would you think of graduating from college with such a meagre knowledge of the classics?" said the teacher. The answer was, "No!"

The world is full of dilettante students of music. Singing for pleasure has become a fetish. The violin, even if played only "for pleasure," means hard years of preparation. Youth is wasting its hours in desultory study. Even at the risk of losing pupils teachers of good standing should rise to the occasion and insist on the study of good literature. Private teachers and conservatory teachers should write for the upholding of musical standards.

Change in Pitch

By ROBERT BRAINE

REFERRING to the article on "Correct Pitch" in the July number of the Violinist's Etude, Mr. William C. Stonaker, Vice-President of the National Association of Piano Tuners, Inc., sends an interesting communication stating that "Universal Pitch" 440 A, which is a shade higher than "International Pitch" 435 A, is coming into wide use in the United States and Canada. Mr. Stonaker's letter follows:

TO THE ETUDE:

Concerning Mr. Robert Braine's article, "Correct Pitch" in the July issue, I want to say that for the past two years or more all first class tuners have been using the "Universal Pitch" which is 440 A. Moreover, at the present time, I believe that practically all manufacturers of musical instruments use 440 A as their standard. An exception must be made in the case of France, however, since they still use the so-called French Diapason A 435.

All theaters in the metropolitan district keep their organs and pianos up to the 440 fork and all recital pianos as well are tuned to that pitch. Having covered practically every large city in the United States and Canada in the past few years I know that the 440 A is the only pitch used in the theaters.

However, I find pianos in private homes, including those of teachers, that are in many cases from one half to a full tone below pitch. Too much stress cannot be laid on the question of pitch. It is deplorable to think of violin and singing teachers and their pupils using instruments in such poor condition.

The Manufacturers Association and the National Association of Piano Tuners recommend at least four tunings a year, but it is hard to get the message into the homes.

Mr. Braine's article is fine in every other respect.

WILLIAM C. STONAKER

A small volume could be written on pitch and the changes which have taken place in it during the past two hundred years. It seems as if the matter is never allowed to rest. Mr. Stonaker's letter, giving the latest developments, will be of the greatest interest to violinists and musicians generally.

Dr. Theo. Baker, Ph.D., in writing of the changes of pitch, says: "The standard French pitch, universally adopted in France in 1859, gives the tone A 435 (double) vibrations a second, C having 522. Formerly there was no recognized standard, the pitch varying in different instruments (organs) and localities, by as much as a fourth. The inconveniences resulting led to the establishment, early in the 17th century, of a mean pitch (A averaging about 420 vibrations) which held its own for some two hundred years. This has been called the classical pitch, having obtained throughout the period of classical composition. After this the growing tendency to force the pitch upwards led to numerous deliberations by scientists and musicians.

"The German congress at Stuttgart adopted the pitch A 440, but the French pitch here mentioned is, in point of fact, the only real standard, and, since its formal adoption by the Vienna Congress in November, 1887, is frequently termed 'international pitch.' It is called 'low pitch' as opposed to the 'high pitch' (concert pitch) in vogue formerly."

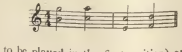
Since the new "Universal Pitch" (A 440) is coming into general use, it would be wise if violin students and musicians generally would instruct their tuners to tune their pianos to A 440.

Left Finger String Crossing

By E. A. SANDERSON

Cross quickly, cross noiselessly. This we take as the ever-ruling precept for left fingers or right hand in going from string to string. But, though exercises without number are given for manipulating the bow in its cross-string movement, scarcely a one is to be found to train the left fingers to brisk, smooth movements from one string to another.

Measures such as this, then:



(to be played in the first position) are invaluable as practice material, in their insistence on the *instantaneous* passage of the second finger from the E-string to the A-string.

"Do your best, your utmost at all times whether there is money in it or not. Measuring out your talents by the penny-worth is poor policy. A great talent makes you a prince among men. Therefore, be princely in your gifts."

—*Musical News and Herald.*

Keeping a Finger on a String

By W. J. BALTZELL

INSTRUCTION books lay stress on keeping a finger on a string unless it interferes with the tone being produced. Yet, in spite of repeated injunctions, young players often keep all the fingers, except the one in actual use, raised in the air. This removal of the fingers the minute they are not in use may be in part responsible for lack of firmness in the holding of the violin.

A certain advantage in keeping the fingers consistently down is that the hand acquires and retains a rounded shape which brings the fingers in good position over the fingerboard. The finger positions usually recommended to beginners—and useful also to older players who have become careless—has the fourth finger on the G-string playing D, the third on G (D-string), the second on C (A string) and the first on F (E string). This is not to be played but is given for training the fingers to good position. As an extension of this, one writer suggests that the third, second and first fingers cover two strings at the same time.

It is easy to understand the reason for this emphasis on the retention of a finger upon a string. The mind then gives attention only to lowering the finger required. For example, suppose one has the succession G (D string) and B (A string), eighth notes. As the third finger rises the first must descend. If the third finger is kept on the string, only one muscular action is necessary. The advantage is still greater in case, as may happen, the G is to be sounded again, following the B. If the G is in good tune the hand is in correct position. Holding the finger on the string makes it probable that the first finger will fall on the string at the right spot to produce B. This practice makes a sort of anchor for the hand.

Studies are often constructed so as to present melodic figures which demand the retention of one finger on a string while the others are used. The design, of course, is to establish a good hand position and thus contribute to good intonation. If a certain tone is desired the finger should fall on the string at the precise spot to produce that pitch. If the hand position is uncertain the pitch will also be uncertain and insecure.

This practice is helpful in arpeggios and broken chords in which certain notes occur in ascending and descending successions. For example, in the arpeggio of C, beginning with the open G and moving upward, C-E-G-C-E-G and back again to G, keep the third finger on C until E is played; then have it ready over G. Hold G until C is played; C until E (fourth finger) is played; then move the second finger over to G. Descending, hold G until the fourth finger has played E; have the second ready over C; keep it on the string while G and E are played and continue it there while the lower notes of the chord are sounded and until C is again reached in the repetition of the ascending arpeggio.

The ability to cover two strings at the same time is useful if the melodic interval consists of a perfect fifth, C-G, for example. An interruption of the legato is caused by the necessity of raising the finger from one string and transferring it to an adjoining string. Besides this the student who is not cautioned is apt to play an untruc fifth. In passing from C to G the finger should move at a right-angle to the line of the string, that is, perfectly parallel to the line of the nut. Because players usually have the fingers on a slant the tip of a finger makes a sort of slant resulting in a fifth slightly untrue. Covering two strings is therefore helpful in gaining perfect intonation as well as in keeping legato connections.

An extension of this principle of holding a finger on a string can be made with the idea of preparation. The muscular action is more difficult but it can be learned and used in emergency when it is distinctly valuable. Suppose the player sounds C (A string) and this tone is to be followed by G (D string). The passage is legato. The player should try to have the third finger in position on the D string, even down on the string, before the second is through playing the C, and the second must remain on C until the G is sounded.

In this instance both principles, retention and preparation, are used. The young player who receives proper drill in these two principles will gain a correct hand and finger action much more quickly and play in better tune.

Con Precisione

By CAROLINE V. WOOD

A TRIO was rehearsing one day. When they came to a passage marked *meno mosso* the violinist always had a marked tendency to "pick up" the tempo. Finally the 'cellist called attention to the fact that the passage should be played a little more slowly rather than more quickly than the preceding portion.

"Doesn't *meno mosso* mean 'more motion'?" argued the violinist.

"No. That would be *piu mosso*," was the reply.

The pianist had no idea what the term meant. Yet all three were well-advanced, serious music students.

The ignorance prevalent among students (and professionals as well) in regard to the meaning and pronunciation of common musical terms is appalling. The teachers are largely responsible for this ignorance, though there is no reason why a student who is interested in his music study should not exercise a little initiative in this respect. Laziness, however, is often stronger than curiosity.

The dictionary habit should be encouraged. A Clarke's "Pocket Musical Dictionary" is certainly within the means of all, and one then has at one's elbow a handy source of musical information of all kinds. It seems inexcusable to call *finole* "fie-nal" or to be utterly ignorant of the meaning of *stringendo* or *stretto*. Whether you are studying with a teacher or are "on your own" get a musical dictionary at once and use it. Look up every musical term you are not sure about. Learn the pronunciation as well as the meaning. Do not be afraid to pronounce the words correctly simply because you think others do not know any better.

Acquiring a good musical vocabulary is really a very important phase of your study. Do not neglect it.

"It may be made a rule that, when the fourth has to remain on a lower string while the other fingers move about on the higher strings, the left arm be taken well under the instrument so that the hand is brought into a position that permits of the fingers falling easily and attacking the string perpendicularly."

JEFFREY PULVER, in *The Strad*.

VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Five Dollars Up.

J. W. C.—If your violin is a genuine Stradivarius, almost any dealer in old violins would buy it or find a purchaser for you. But there is not more than one chance in a million that it is. Used Strads (imitation) are worth from $5 up according to quality. Some imitation Strads, when made by master violin makers, are very valuable. If your violin is only a factory-made imitation you could probably sell it yourself to some of your friends or have a music teacher or music dealer sell it for you on commission. If you have reason to believe the violin is a high-class instrument it would be wise before trying to sell it to send it to some dealer in old violins to find out what it is worth.

"Sul A."

Sr. M. D.—When "Sul A" is marked over a passage it means that it is to be played on the A string only. A dotted line is, or should be, placed over the passage to show how far the A string is to be employed exclusively. In the absence of a dotted line, you will have to use your judgment, unless a letter indicating a change to another string is placed where the change should be made.

Latin Label.

A. D. Z.—The labels in the violins of Joseph Guarnerius are in Latin. 2—The violins you name are made mostly with two-piece backs, although there are a few with one piece.

Carl Flesch.

A. O.—Carl Flesch, Hungarian violinist, was born in Mason, Hungary, in 1873. He was a pupil of Grün and Marsick. He concertized and taught extensively in Europe and was the leader of the Queen of Rumania's String Quartet. He taught in many large European cities and edited numerous important violin works. He is the author of "The Art of Violin Playing," a valuable educational work.

He has taught and concertized extensively in the United States and was the head of the violin department of the Curtis Institute of Music in Philadelphia for some time. He has recently given up his residence in the United States and removed to Europe where he intends to reside permanently.

Welcome Suggestions.

H. D. W.—Thank you for your suggestions. THE ETUDE at all times welcomes ideas and acts on them when practical. We hope to publish some articles of the type you describe during the coming year.

De Beriot.

G. H. T.—It is probable that the *Seventh Concerto for Violin* by De Beriot is the most popular of his violin concertos, although his *First Concerto* with its showy scale passages in left hand pizzicato is played a good deal. Of his miscellaneous works *Ballet* and his *Sixth Air Varié* which have had a very wide vogue. Though these are very widely used by advanced violin students and certain professional violinists. None of them are played in concerts by virtuosi of the very first rank.

No violin student should attempt any of the above named works unless he can play Kreutzer well.

Danger to Eyes.

L. B.—I do not think you need worry over danger to the eyes from a breaking steel E string, as steel strings do not fly when they break. I have never heard of an injury from this cause in the case of a steel E though there is some danger from breaking gut strings. While the steel E is safer than a gut E the danger from either is so slight as to be negligible.

Impossible to Advise.

F. B.—The inscription in your violin states that the violin was made by Jacobus Stainer, in Absam, near Innsbruck. Stainer was the greatest violin maker of Germany. There is hardly more than one chance in ten thousand that your violin is a real Stainer. There is an immense number of imitations, worth from a few dollars up, having the same label as yours. Real Stainers cost from $1,000 up.

2. Whether the fact that you seem to have stopped improving at fourteen years of age, after having studied for seven years, is the fault of yourself or your teacher cannot be ascertained without my knowing you personally and hearing you play.

3. It is also impossible to judge whether or not you had better keep on with your present teacher, after having made two previous changes. I should have to know your teacher and his methods of teaching.

Smooth Fingerboard.

D. A.—The fingerboard of the violin should be perfectly smooth, without bumps, hollows, dents, depressions or grooves. Otherwise you will find many of your tones false and imperfect. If the wood of the fingerboard is thick enough to admit of being cut down a good repairer can smooth and level it and take out the imperfections. This is a very important matter, especially as regards taking out the grooves caused by the wear of the strings under pressure of the fingers.

2. I cannot trace the maker of your violin. He evidently has only a local reputation as his name is not listed under the names of eminent makers.

Not Paint but Varnish.

G. M.—Violins should be varnished, not painted. However, I would not even refinish the old violin, unless the varnish is in very bad condition. The probabilities are that your violin only needs cleaning to make it look presentable.

Submitting Manuscripts.

M. G.—Without hearing you play it would be impossible to say just what causes your poor tone. Have you read the article on "Tone Technic" in the Violinist's Etude for June? This gives much advice on how to produce a fine tone. Of course, the best thing you can do is to take lessons from a good violin teacher, if there is one available in your vicinity. It is impossible to acquire a good technic on the violin without a teacher and a very good one at that. 2. The editor of a musical publication to which you send a composition for sale usually returns it without comment if he considers it unavailable for publication. Occasionally he will add to the rejection slip a few words stating why it is returned, especially if the composer requests it and if the composition shows talent. 3. There is no set rule as to the number of variations you should compose to your theme. That is left to the composer. 4. It will help you greatly if you can study with a teacher of composition.

Worth the Price.

K. W. D.—In justice to its advertisers, THE ETUDE cannot undertake to go into the merits of modern violin makers as this would come under the head of advertising. However, the maker you name stands well in the trade. If your violin possesses a sweet tone, with sufficient power, and is of even quality through the different positions, it ought to be worth the $250 you paid for it, although I should not like to say definitely without seeing the violin.

Pedal Markings.

G. L.—If the piano accompaniments to your violin music have been well edited and the pedaling carefully marked by a good pianist, the pedal should be used as marked. In a great many editions we find no pedaling indicated or it is incorrectly marked. In cases of this kind there is nothing to do but for the accompanist to use his own judgment in pedaling. Rubinstein said that it took a lifetime to learn the correct use of the pedals in piano playing. We find only very good pianists able to use the pedals correctly, unless specific markings are indicated.

Inlaid Violins.

C. D.—In the absence of any label, name or brand on your violin, it is impossible to state, from a written description alone, who the maker was. A great many violins with elaborate ornamentation and pictures on the back, such as you describe, were made in Italy in the last century, but very few violins of this kind are worth at the present day. Possibly one of the dealers in old violins who advertise in THE ETUDE could tell you something about your violin, if you shipped it to him. 2. Impossible to set a value on the violin without seeing it, but violins with carved scrolls or with elaborate inlaying or pictures of trees, castles, animals, human beings and landscapes on the back are, as a rule, not especially valuable.

Three-Quarter Size.

E. K.—Better start the eleven-year-old pupil at once on a three-quarter violin which requires a very early start to secure the best results. As the pupil is very small for her age she can use a three-quarter size or smaller if necessary. 2. There will be no difficulty when she changes to a full-sized violin, if she is quite ready for it. If she has a good ear, she will in a few weeks instinctively adapt herself to the larger stretches required by the full-sized instrument.

String Breaking.

D. D.—The frequent breaking of your cello strings may come from any one of several causes. The strings may be of poor quality. You may tune your cello too high or pitched at all times above the strings should never be let down after you are through playing, for then the cello will never stay in tune. Strings break more frequently in the summer, on account of the great heat and humidity in the atmosphere and on account of the perspiration of the hand. The fact that the strings break at the nut might indicate that the nut has worn in the nut have very sharp edges which cut the strings. Smooth these sharp edges with a file and rub the notches with soap so that the strings will slip easily through. Also soap the notches in the bridge where the strings rest.

Obscure Maker.

O. P.—Sorry I cannot trace your violin in the lists of famous makers. There have been an enormous number of violin makers who have made violins within the last two hundred years but who have only local reputations and are quite unknown to fame. You might write to some of the dealers in old violins, but I would be only by the merest chance that you could learn anything about the maker.

Egyptian Music

(Continued from page 836)

the "Nay," or Dervish flute which is used by the "Zikr" dancers. It is a reed instrument about eighteen inches long, is pierced with six holes in the front and one in the back and produces a sweet and mellow tone in the hands of a good player.

Besides the Dervish dancers there are the "Singing-Fakirs" who also dance to the oft-repeated words of *La Ilahi Illalla*. The leader of the chorus starts the theme which is taken up in turn by all of the dancers who chant in unison as they dance together.

On the occasion of the "Moolid," a popular birthday festival given by the Egyptians in honour of their saints, most of the music is of a light character calculated to appeal to the taste of the people.

We cannot leave the subject of Egyptian music without giving a brief survey of some of the more popular instruments of ancient and modern times, as it is impossible to have a really good picture of the music of any people unless we know something of the character and type of the instruments upon which they produce their national music.

We have already mentioned the "first instrument," or Hermean Lyre, whose three strings were said to represent the three seasons of the Egyptian year in spring, summer and winter. There are many types of harps in Egypt to-day, varying in size from the small lyre to the large instrument resembling the Italian harp.

The harp proper or "Beni" was a very popular instrument in ancient days and is preserved in sculpture and painting to this day in Temples and Museums. In the tomb of Rameses the Third, there are two harpists depicted with instruments of ten and thirteen strings which were doubtless similar to the harp described in the Old testament as "an instrument having ten strings." Or perhaps it was like the traditional harp of David.

Belonging to the string-family was the "Tamboura," an instrument compared to a guitar and played with a plectrum. Its prototype is found in India to-day.

Pipes, Flutes, Trumpets

THE PIPES of reeds were similar to the Grecian Syrinx and were in common use. Flutes belonging to the same family-group abounded and still abound as the most popular of all instruments except, perhaps, the drum. There is the "Sebi," or Coptic Flute, the "Photinx," or crooked flute, the shepherd's musette, the scrannel-pipe and many other varieties. The "Morn" was a double flute in common use with the older Egyptians.

The trumpets are associated with temple rites, with war and processionals. There are several varieties in use in Egypt to-day. The conch-horn, similar to the Indian "Buccina," the ivory horn, the long brass trumpet and the buffalo-horn were in use centuries ago.

The sistrum, bells, cymbals and tambourines were and are commonly used for accompanying dances. The sistrum has a frame of brass on which metal rings are strung so as to produce a pleasant tinkling sound when shaken. It was once used in temples by women dancers. To-day ordinary "Almeés" use this instrument in their dances, which in Egypt usually express some form of the "muscle-dance." The castaniet or "Crotola" is used for the same purpose. Little bells and small hand-cymbals are used by solo dancers as a substitute for tambourines on occasion.

The Heart-beat of Egypt

HERE AS elsewhere in the East, the drum is of vast importance. It might well be called the "musical heart-beat of the country." The "Baz" or Dervish drum, the "Tabl Shai" or country drum, and the "Darool" or Syrian drum are all used in Egypt to-day as well as the "Darabukkeh" which is an instrument of very ancient origin.

I can see no picture in Egypt where the drum is absent. For, from life to death, in peace or war, its voice is heard. We hear its soft insistent beat accompanying some love-song and coming to us on the calm waters of the Nile. In another mood its tempo changes to the wild pulsing for some rhythmic dance in an Arab's camp at night.

The wandering minstrel announces his presence with the call of the drum and gathers hearers to whom he sings the songs of the glories of old Egypt. We seem to hear its throb sounding over the desert, in the shimmering "dancing-devils" of the sun's-rays on the hot sand. We hear it in the cool shadows of oases, in the very presence of the Pyramids and the Sphinx and among the ruined cities of the long-gone past.

The procession of human beings coming and going, living and loving throughout their little day, leaves scarcely an imprint in the ever-shifting desert-sands. The old buried cities keep their secrets inviolate beneath the tawny heart of the desert. The lovers, singers, dancers and all who make sweet music and move rhythmically for a brief space of time go to mingle with the dust. In the perennial song, new lovers and singers and dancers come upon the stage, new songs are sung, new dreams are born. Yet all are but echoes from an unchanging past.

SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. *What is the mythical conception of the invention of the lyre?*
2. *What part did music take in the yearly Nile Festival?*
3. *What foreign countries contributed to Egypt's musical life?*
4. *What is the curious feature of Egyptian scales?*
5. *Name five musical instruments of ancient Egypt.*

Perfecting Practice

By MIRIAM CHANDLER

PRACTICING with the mind in full control—instead of playing over the first piece on the pile haphazardly and then discarding it—is the way to sure achievement. The student should decide what he needs most—scales, exercises or studies. Having selected one of them he should get in mind the objective and practice to attain it. If benefit comes from playing a piece slowly, he should by all means play it so. Never should he leave the piece until he feels that he has made progress with every piece and exercise which he has practiced.

If, in playing studies, it is frequently difficult to keep in mind all the points to be observed, an outline should be made. Then a section should be played repeatedly, the pupil observing one point at a time and playing one section after another until the study is played as nearly perfectly as possible. The piece may be only partly learned at the end of the practice hour, but that is no cause for worry if the student has learned well what he has gone over. It is not the study but the development that counts.

A harmonica class in one of the Public Schools of New York City. Note the complete absorption of the pupils in their work, as indicated by their attention to the instructor.

The HARMONICA *as an* Important Factor *in the* Musical Education *of* Girls *and* Boys

By WM. J. HAUSSLER

THAT leading musical authorities throughout the country realize not only the general educational value of the Harmonica, but also its very definite place in elementary musical training, is now a matter of open record.

Group Playing of the Harmonica

Thousands of public, private and parochial schools have made the Harmonica a part of their regular curriculum.

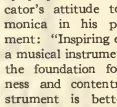
In playgrounds and in recreation centers throughout the nation, the Harmonica is regarded as an important constructive force in moral and cultural development.

Full-fledged Harmonica Orchestras are to be found as a part of the activities of schools, clubs, institutions and organizations from coast to coast.

It has been demonstrated that the Harmonica not only provides good music, but also gives an appealing incentive for musical expression, develops the musical ear and sense of rhythm, and places the player on the path to a serious interest in the art.

In addition, authorities in many fields of educational and social endeavor regard the modern Harmonica as a decisive moral force in shaping the lives of the youth of the land.

Peter W. Dykema, Professor of Music Education at Columbia University, New York City, has aptly phrased the modern educator's attitude toward the harmonica in his published statement: "Inspiring everyone to play a musical instrument means laying the foundation for much happiness and contentment. No instrument is better adapted to universal use than the Harmonica. May the time soon come when every man, woman and child will feel it is an important part of their equipment."



THIS brochure is sent free only to teachers and others in authority. It tells the story of the Harmonica Movement and gives practical help for the development of group activities in the school.

A Subject Worth Investigating

In order that teachers everywhere may have the opportunity to know what has been accomplished through harmonica activities, a comprehensive statement on the subject has been made available in a brochure entitled "The Harmonica as an Important Factor in the Modern Education of Girls and Boys." To teachers and others in authority, this will be sent without charge upon request addressed to Wm. J. Haussler, Dept. 550-L, 114 East 16th St., New York.

Please mention THE ETUDE when addressing our advertisers

Evolution of Piano Playing

(*Continued from page 829*)

extraordinary brilliancy. Leschetizky (1830-1915) and his school are also to be mentioned. This master, whose teachings has had such wide effects, had two phases in his pedagogical life. The first extended from 1852 to 1878, at St. Petersburg, where he was the protagonist of the most severe and simply classic style, based on the study of Bach and the classics.

The second phase lasted from 1878 to 1915, when he became, in Vienna, the propagator of a style more lovely, more effective. He was extremely fortunate in having for a pupil one of the most perfect and greatest artists of our day—Paderewski (1860). It is needless to speak of the virtuosity, the bravura, the certainty in execution of this master. It is needless to say that under his fingers the tone of the piano is transformed as if by magic, that it has the charm and persuasive accent of the voice. In that fact alone is nothing very rare. What is rare is this intense spontaneity of expression, this colorful, vivid playing. This magnificent art is irresistible—there is no doubt about it. Paderewski also has written compositions which deserve to be found more often on the programs of the virtuosi.

Two of his pupils have acquired great reputation—Harold Bauer and Ernest Schelling. The ardent virility of style and the magnificent virtuosity of the former, the charming and captivating talent of the latter, are well known.

The name of Vladimir de Pachmann (1848) cannot be forgotten. He is a pianist of extraordinary temperament, despite eccentricities of style and manner. Arthur Friedheim is a virtuoso of high rank, an admirable interpreter of the music of his master, Liszt.

Returning to Leschetizky, and his pupils, mention should be made of that delicious pianists, Annette Essipov, who turned all heads; of Ossip Gabrilowitsch, possessing technic and musicianship of the first order; of others—Mark Hambourg, Schnabel, Ethel Leginska, Katharine Goodson.

Other pedagogs also must be mentioned as having made a reputation. Vassily Safonov (1852-1918) had great influence in Russia and left pedagogical writings.

Louis Köhler (1820-1886) was a celebrated teacher. His works are universally known and are excellent, ranging from easy to difficult. An anthology of his works may be found in Paris, at Costallat's (5 volumes). His most remarkable pupil was Reisenauer.

SELF-TEST QUESTIONS ON M. PHILIPP'S ARTICLE

1. *For what qualities was Rubinstein particularly noted?*
2. *What American composer has taken a place among the great world-musicians, and for what qualities?*
3. *What are the outstanding qualities which give Paderewski first rank among living pianists?*

EDUCATIONAL STUDY NOTES

(*Continued from page 859*)

really outstanding teachers, conductors, and composers of his time.

In the ninth and tenth measures of the first section a ritardando is effective, though not indicated.

Saucy Sue, by Helen Wing.

Richard Wagner once said of the waltzes of Johann Strauss, Jr., "While they are not deep in style, one Strauss waltz often contains more charm, more delicacy and more real musical worth than all the toilsome, constricted, factory-made musical productions of some countries, which to me are as inferior as lamp posts of Paris are to the towering spire of St. Stephen's at Rome."

In a somewhat similar way, we may say that the encore songs by Helen Wing are greatly superior to many more pretentious compositions of the supposedly "art song" type. Miss Wing herself wrote the poem of the present song-recitation, and the melody with which she dressed it is as saucily humorous as the words themselves.

The effect of *Saucy Sue* will be greatly heightened if you can add a little action, such as rolling your eyes when you sing, "I got my eyes on you," and placing your hands over your heart when the word "heart" occurs.

God Careth for Me, by Miltona Moore.

This is one of the most eloquent sacred songs, in a simple way, which has come to our notice for a long time. What wonderful confidence in the goodness of the Creator it expresses!

Be careful not to slide from note to note. This effect (technically known as "portamento" or "carrying the voice") is occasionally excellent. But make this your general rule: let the voice move directly from note to note without sounding any of the intermediate notes.

Captivation (Waltz), by G. N. Benson, arranged by Rob Roy Peery.

Mr. Benson's delightful piano compositions are well known to the readers of our magazine. This transcription is the work of Rob Roy Peery, a biography of whom appeared on page 699 of the September, 1928, issue.

Play this capriciously, which means rather rubato. Observe the syncopations in measures 11-13.

The second theme gives the G string a chance to display its depth and beauty of tone.

How many can tell who is known as "The Waltz King?" Waltzes by him and other members of his family who were also composers once caused a furor throughout Europe.

Marquisette, by A. W. Lansing.

Here we have a gavotte for four hands, which can be truthfully described as "taking." Mr. Lansing is a resident of Albany, New York, and has to his credit a large number of fine and practical organ pieces, piano pieces, anthems, and other compositions in the smaller forms.

When the Primo has the same notes an octave apart, things are easy enough; but in the *Trio* there are thirds and sixths which are less easy. This *Trio*, which is in D-flat, is excellent.

As usual the Secondo gets the best of the deal, for his part contains almost no difficulties.

The title, by the way, means "The Little Marquise."

In those poor, deluded days when the gavotte was popular, gracefulness had a considerable part in dancing.

Idyle, by Charles E. Overholt.

Mr. Overholt lives in Rushville, Illinois. He has composed considerable excellent music in the smaller forms.

An Idyl (the French for which is "Idylle" as in the above title) is a description of pastoral scenes or rustic life; and though we do not know which the composer is portraying, we must admit the picture is a pleasant one.

It is most necessary to phrase this piece as marked. Careless phrasing may be compared to poor lighting to which a painting is subjected: in either case much of the intrinsic loveliness vanishes, with the result that the spectator (in music, the listener) finds little to admire. The essential outlines have been lost.

Use the pedal careful carefully to bring out the exact essence of the melody.

The composer has indicated a pleasing registration.

A Rustic Blow

By OSCAR H. ROESNER

A BACKWOODS boy left to attend an academy in a small town. He had never seen a piano played but understood the mechanism of the organ and knew air was pumped into it with the foot pedals to make it play. Upon attending a concert at the academy a young lady performed upon the piano. Supposing it to work upon the same principle as the organ, he was greatly astonished to note how rarely she touched the small pedals with her foot. After the concert he furnished his roommate, a sophisticated young man, theme for constant jest thereafter when he remarked in all seriousness, "Say, it don't take much wind to keep a piano pumped up, does it?"

Master Lesson—"The Lark"

(Continued from page 842)

During this part of the piece the scales in measure 36 should sound like cascades of water, all crisp and pearly. In the 37th measure, well-marked accents should be given on the first notes of each group of thirty-second note figures in the right hand on the descending figure, which should also be somewhat accelerated and diminish in sound towards the end of the measure. But when measure 38 is reached, the tempo should resume its normal pace. In measure 39, I make a little ritardando towards the end of the measure, but return to tempo in the beginning of measure 40.

In this measure there appear the same cascade-like scales as in measure 36, with a crescendo and a decrescendo on the fifth and highest group of sixteenth notes. Measure 40 is similar to measure 37; but in measure 42 the sixteenth note figures in the right hand should be played more slowly and heavily, especially the second and forth groups. I continue thus in the 43rd measure, but in measure 44 return to tempo again. In measure 46 accents should be given on E flat and D flat, the two upper notes of the two broken chords in the bass.

In measure 48 there is another brilliant scale in the right hand where an accent should be given on C on the first beat, and also on the top note of the scale, namely F in the high octave. Coming to measure 49, there should be crescendo and diminuendo on the first half of the measure and on the second half, another crescendo, working up again to the *Con Bravura* in measure 50. Here the melody must be well brought out, but the accompaniment must also sound pompously and grandiloquently.

In the beginning of measure 52, a ritardando must be made, but it should last only until the third beat of the measure when, after a slight pause on G flat, the tempo should be resumed with an accent on the high F in the treble. From thence the passage should rush down to the *fermata* on the deep Bass F, after which there should be a long pause. The rising arpeggios which open the *Cadenza* in measure 54, should start slowly, with accents on the first notes of each group of five, and gradually accelerate until, where the music is marked *quasirillo*, as many notes as possible can be speeded into the trill. At the end of this *Cadenza* there are four dotted eighth notes on F, and here the performer can play in as many notes as pleases his fancy, making first a crescendo and then a decrescendo.

In measure 55, marked *poco meno mosso*, where the principal melody returns, I take the high F in the bass with the right hand, and, in measure 58, the upper E flat in the treble with the left hand. There should be a ritardando at the end of the 58th measure and the arpeggios in the beginning of measure 59 should start in tempo again, with an accent on the first D flat in the bass. The rest of the measure may be played *ad libitum*, and the pace should slow down in measure 60 where the lower notes of the sixteenth note octaves in the treble, D flat and E flat, and the ensuing F, a dotted quarter note, may be taken with the left hand to ensure smoothness.

As the Trill of a Bird

MEASURE 61 should be played a little more slowly, measure 62 a little more quickly and *piano* and measure 63 more slowly again. The trill in this measure should commence slowly and get faster and faster, imitating the trill of a bird. The *Cadenza* in measure 64 must start with an accent on the first high E flat in the treble. I take each of the first notes of the groups of ascending thirty-second notes with the left hand, namely E flat, G flat, B flat, D flat, in order to impart brilliancy of execution, and also give an accent on the culminating high F of the ascent.

Descending from this F, the first arpeggio starts slowly again and then proceeds faster and faster as it gathers momentum. In measure 65 a return is made to *tempo primo*, and, in the last six measures, the whole piece dies away, the ultimate two staccato chords in measure 69 and 70 being attacked very lightly. In measure 67 I play the high E flat quarter note in the bass on the second beat with the right hand, and, in measure 68, I make the group of notes on the second beat a little faster, those on the third beat, slower, and those on the fourth beat, slower still, giving the effect of the song just dying away, as the lark soars up into the sky and disappears with the last sounds of the two gossamer-like chords at the end.

SELF-HELP QUESTIONS ON MR. HAMBOURG'S ARTICLE

1. *What was Glinka's great life purpose?*
2. *What effect should be striven for in playing the Introduction?*
3. *How may the melody be made to "float" above the accompaniment?*
4. *To what may the scales in measure 36 be likened?*
5. *What is the reason for the ritardando in measure 68?*

The Beethoven "Scherzo"

By G. A. SAUNDERS

"BEETHOVEN'S genius rescued him from the degrading power of the commonplace in everyday life, even when it pressed upon him most heavily," Paul Bekker reminds us in his recently published life of the composer. "It is customary to overlook this aspect of his life; yet the picture of Beethoven, as man and musician, is incomplete without it. Reaction from the high tragedy of his dreams, from high intellectual tension, from ecstatic visions, took the form, not of pleasant, ordinary light-heartedness, but of resounding, almost hysterical outbursts of laughter; moods of super-sensitiveness gave place suddenly to explosive demoniac humors.

"As a pianist, Beethoven had a knack of breaking in upon the hush which followed his imaginative interpretations with peals of harsh laughter, bringing his hearers back from supernal regions to earth with brutal suddenness: and he did the same thing as a composer.

"He abolished the quiet elegance, the cheerfulness and grace of the old minuet, substituting terrific natural force, freed from narrow rhythmic conventions, restless, sometimes darkly passionate, sometimes full of wild joy, sometimes showing the reverse side of things with quiet humor, sometimes resolving deep pathos in lightly swinging dance-rhythms. It ceases to be a dance of polite society, formal and conventional, and becomes a dance of elemental spirits.

"From the old minuet, with its drawing-room associations, is derived the humorous musical poem—the characteristic *scherzo* of Beethoven."

Memorizing of Arpeggio, and the Fingering Made Easy

By SISTER CALLISTA

THE FOLLOWING "home-made" lists of common chord arpeggio fingering will prove very helpful to any teacher, since, by using them, even a small child is able to learn several arpeggios at one lesson.

Since the difference in the fingering refers to the third and fourth fingers only, these two alone are mentioned by the figures below:

	Root	1st Inver.	2nd Inver.
List I: Right Hand:	3	4	4
Left Hand:	4	4	3

Scales falling in this list are: C major, G major, F major, D minor, E minor, A minor, C♯ major, Ab major, Eb major, C♯ minor, Ab minor, F♯ minor.

List II: R. H.:	3	4	4
L. H.:	3	4	3

Scales included under this head are D major, E major, A major and F♯ (Gb) major.

List III: R. H.:	3	4	3
L. H.:	4	4	3

Scales in this list are C minor, F minor, G minor, Eb (D♯) minor, B minor, Bb minor and B major.

List IV: R. H.:	3	4	4
L. H.	3	4	4

Bb major uses this fingering.

Note that all the first inversions have the same fingering: right hand, 4; left hand, 4.

ORGAN QUESTIONS ANSWERED
(Continued from page 864)

for two or three stanzas and was separated from the next section by a little bridge-stanza called the ritornello. This is not the madrigal of Elizabeth's time, however, for then, as a musical form, it no longer existed. It had survived as a poetical form, and on this foundation the great secular school of the madrigal was built. Pioneers were Jacob Arcadelt, Jacques Clemens, Adrian Wilhaert and Philippi Verdelot. One great master produced by the Flemings was Orlando di Lasso. The Elizabethan period of madrigals came from about Henry VIII to James I but all the best madrigals were written within twenty-five years of each other. The early group of composers included Fayrfax, Taverner, Aston and others (pivot date 1500); the middle period included Tye, Tallis, Farrant and others (pivot date 1550); the late period included Byrd, Morley, Gibbons, Weelkes and others (pivot date 1600).

(9) The lower pipes of a wooden open diapason are tuned by moving a slider (built in the pipe near the top) up and down, moving it up causing a flattening and moving it down, a sharpening, of the pitch. In a few of the upper notes the tuning is done by adjusting a metal roll which appears on the top of the pipe.

(10) Hugh Aston invented instrumental composition.

Q. Will you please advise me about how long it will take to learn to play the pipe organ fairly well? Will you also please advise me where I can secure organ lessons at a reasonable price in Detroit, Michigan?—C. J. B.

A. It is impossible to advise you as to the length of time that might be required for you to learn to play the organ fairly well, as so much depends on the individual's adaptability to the work. The number of reputable organ teachers in Detroit are too many to name in this paragraph. You might make further inquiries at the Detroit Conservatory of Music, 5035 Woodward Avenue, or at the Detroit Institute of Musical Art, 52 Putnam Avenue.

Q. I am organist and choir director of a church. Is it right for a minister, on Sunday morning, to ask people to sing in the choir when the choir has prepared an anthem?—C. J. J.

A. It is not advisable, usually, to have persons sing with the choir unless they have rehearsed with them the music to be sung. Under no circumstances should a minister invite a person to sing with the choir without first consulting the one responsible for results, namely, the director.

The Thumb

By LEONORA SILL ASHTON

In Luther Burbank's "Harvest of the Years" we read that "Man is singled out from all other beings of creation in that he can use his thumbs."

The thumb is the most independent of the five fingers. Therefore the trained attributes of the following piano acrobats are most easily demonstrated by its separate use.

Try, for instance, the arm weight touch with the thumb. Because of its strength and independence and also because of its close connection with the arm muscles, which are the dynamic source of this touch, it is accomplished in less than half the time needed for this purpose by the other fingers and thus forms an object lesson close at home for its brothers and sisters.

Then, from its shape and position on the hand, the thumb possesses a freedom which may stand as an ideal for the other fingers. Next, the hand should be held in the air and the thumb moved in every way possible. Then the fifth finger should be tried in the same gymnastics. At first the result will be discouraging; but, to paraphrase the old saying, "What fingers have done, fingers can do."

As the fate of special gifts is their being accompanied by special responsibilities, so certain duties follow on the agile use of the thumb. The perfection of the scale depends largely upon its proper holding under the palm of the hand, thus bringing it over the key it is meant to strike at the correct instant and in the correct manner. The thumb is also one of the chief instruments in forming the correct position of the hand over the keys. A vigilant squaring of the thumb joint nearest to the wrist, coupling flexibility with its strength, forms the ideal cup-shaped position of the hand, a position which will pick up the notes in the most sure and certain manner.

"Never judge a composition on a first hearing; for what pleases extremely at first is not always the best, and the works of the great masters require study."
—SCHUMANN.

Answers to Can You Tell? QUIZ No. 18

SEE PAGE 856 THIS ISSUE

1. Mozart.
2. By flatting its third.
3. Giacomo Puccini.
4. Four flats.
5. An octave is an interval of an eighth, the perfect octave containing six whole steps, with a repetition of the pitch-name with which it began.
6. Console.
7. Horatio Parker's "Hora Novissima."
8. A Christmas song or carol.
9. 
10. Four.

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Price, $1.00

Playtime Book

For the Pianoforte

By MILDRED ADAIR

SOME teachers would use this as a very first book for "Kindergarten," others would deem it more helpful used as a supplementary book to the average instructor for young beginners. There are over 40 little pieces that aid the young beginner to get the fingers of each hand in action at the keyboard, starting with a very simple piece and from the beginning utilizing both the treble and the bass clef and then progressing gradually with little pieces that give the easier time signatures, the value of various notes and rests, the slur, legato, staccato, phrasing, crossing hands, the use of the pedals and grace notes. This sounds like a lot for the young beginner, but the pieces are quite simple with unusually tuneful and rhythmic interest. Practically every piece is preceded by a little illustration that helps the child to find real delight in each page.

Price, 75 cents

PIANO TEACHING PIECES THAT SEVERAL OUTSTANDING PEDAGOGS RECOMMENDED IN THEIR NORMALS FOR PIANO TEACHERS GIVEN IN LEADING CITIES THIS YEAR

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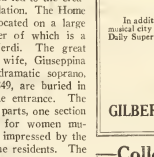
Piano Dialogs

For Two Young Pupils or Teacher and Pupil

By HELEN L. CRAMM



THESE little piano duets are so easy that they may be used to develop the notation knowledge of young students. Every teacher knows the sight reading, ear training and rhythmic value of duet playing for pupils in all grades and it is a boon to piano teachers that such an excellent work as this is available for the very first lessons.

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For the Pianoforte

By N. LOUISE WRIGHT

JUST about as the young student is nearing the completion of the average first instructor a work of this character is very acceptable. The little numbers are attractive and so well written as to cause the little pianist to feel that he is playing worthwhile pieces. Incidentally these little pieces strengthen the juvenile's confidence and elementary technical ability at the keyboard, accomplishing all this without presenting any difficulties for which the student is not ready. Those who have used Miss Wright's *Very First Pieces Played at the Keyboard* will be delighted to know that the *Twenty-five Primary Pieces* are ideal to follow it.

Price 75 cents

Keyboard Adventures

Ten Study Pieces for the Pianoforte

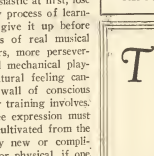
By A. LOUIS SCARMOLIN

THIS is a modest little book that serves a big purpose in bridging between much of the first grade material and second grade material upon which teachers depend. There are ten pieces, each a good page in length, and they are keyboard adventures that make acquaintance with the white keys only, the black keys only, chromatics, playing with the left hand alone, repeated notes and crossing of hands.

Price, 60 cents

Album of Cross-Hand Pieces

Price, 75 cents



THE twenty-one compositions in this album bring to the student considerable pleasure in piano playing and at the same time aid in developing a smoothness and accuracy in the valuable technical adjunct, crossing of the hands. Most of these compositions are in Grade 3 with one or two going just a little bit beyond and several of the first numbers being of the type that pupils well along in the second grade could successfully essay. This is the sixth and latest addition to the very much used series of "Albums of Study Pieces for Special Purposes." The other albums in the series are Album of Trills, Album of Scales, Album of Arpeggios, Album of Octaves and Album of Thirds and Sixths. Each is priced at 75 cents.

Getting Acquainted with Music for Your Needs

IT would take volumes to bring to attention all of the publications that teachers and active music workers have come to know as being helpful in their work through the service of the Theodore Presser Co. There is no need to wonder just what can be found for any specific teaching or other musical needs when the Theodore Presser Co. will send suggested material for examination. All that is necessary is to write, stating your needs and requesting that a selection of suitable material to fill these needs be sent. This includes anything from a supply of teaching material for any class of musical students on through the realm of choruses, sacred music, cantatas, musical plays, etc. Write us today on any help we can give you.

Milan, the Shrine of Opera

(Continued from page 827)

Returning later to America we were able to tell this great American literary genius that the Puccini opera which arose from his inspiration was, according to the great house of Ricordi, given far more frequently than any other opera.

It should not be thought that the firm of Ricordi is the only one of prominence in Milan. The house of Carisch and Company, which is devoted largely to the publication of educational works, is well-known in Europe.

Leaving this hospitable firm after a delightful visit to its directors, we paid our respects to Maestro Adolpho Bossi, one of the most gifted of modern Italian composers, whose piano pieces and songs have made him an international reputation. Adolpho Bossi is the brother of Enrico Bossi (father of the modernist, Marco Bossi). It was our honor to have had several meetings with Enrico Bossi when he called upon us in Philadelphia, whither he had come to play the great Wanamaker organ.

Never had we met a musician more lost in homage to his art, more oblivious to self when engaged in the great work toward which he had directed his wonderful and original genius. It was with great sorrow that we communicated to Adolpho some of the incidents and sayings of Enrico Bossi when in our company. Enrico Bossi died on his way back to Italy two years ago, and thereby Italy lost one of its very greatest modern masters. His conceptions of beauty were pure and lofty, and his compositions for piano and organ are now in the immortal catalogues of the history of the art.

Verdi's Vision Realized

ONE OF THE most interesting experiences in Milan was a visit to the Casa di Riposo per Musiciati, the home established by Giuseppe Verdi for aged musicians. A visit to this institution made years ago by the late Theodore Presser inspired him to found the Home for Retired Musicians in Germantown and led to the creation of the Presser Foundation. The Home in Milan is beautifully located on a large open square in the center of which is a magnificent statue of Verdi. The great master and his faithful wife, Giuseppina Strepponi, a celebrated dramatic soprano, who were married in 1849, are buried in an imposing tomb at the entrance. The home is divided into two parts, one section for men and the other for women musicians. The writer was impressed by the excellent care given to the residents. The Home is managed by a perpetual trust controlled by the officers of the firm of Ricordi.

SELF-TEST QUESTIONS ON MR. COOKE'S ARTICLE

1. *What city in Italy claims first place in musical activity?*
2. *Name two operatic composers who have received large benefit from the firm of Ricordi?*
3. *What two organizations stand as memorials to Verdi's greatness?*

The Musical Home Reading Table

(Continued from page 821)

and visiting cathedrals, he never refused the holy water offered, and, staunch Lutheran though he was, he made the sign of the cross rather than hurt those who believed they were conferring an honor upon him . . . . His open-handedness was little known to any save those who benefitted. Wherever help or pecuniary aid was needed he supplied them, often anonymously, sometimes personally with the off-hand remark, 'Take it; I have no use for so much money.'"

Why Children "Hate" Music

"It is not surprising that so many children hate their music lessons," says Satis N. Coleman in "Creative Music for Children," a book that contains much sound child-psychology. "The thing that interests them is the playing—the sounds they make. If that activity is blocked by something of no interest in itself they quite naturally become bored; if coercion is used in note-reading routine, they usually come to hate it; and since this mountain of difficulty lies between them and the thing they want, they give it up as being undesirable at that price.

"I believe it is a great mistake to deal with music in a disciplinary manner, forcing children to practice. Music is going to affect us emotionally. The delicately organized child will not be indifferent to it—he will either love it or hate it—and forcing him into it without his wish will either make him hate it, or make him irritable toward those who urge it.

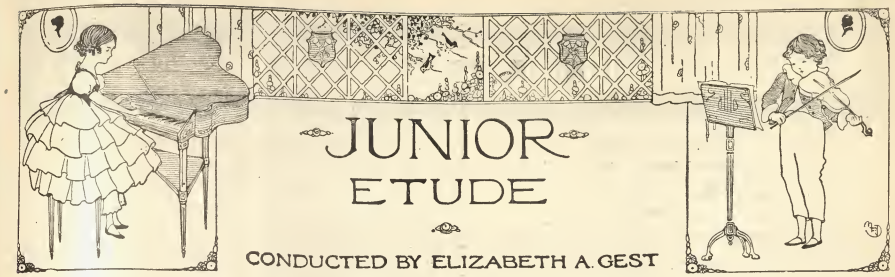
"Many children, enthusiastic at first, lose their ardor in the dreary process of learning to read notes, and give it up before they ever taste the joys of real musical expression. Many others, more perseverering, settle down to cold mechanical playing just because the natural feeling cannot break through the wall of conscious technicalities which their training involves. The opportunity for free expression must be given, and the habit cultivated from the very first, unfettered by new or complicated processes, mental or physical, if one is ever to realize the meaning of free musical expression. Few habits are harder to break than that of restraint."

Cherubini and Boieldieu

CHERUBINI, much respected if not admired by Napoleon, was for many years Examiner, Director and Professor of Music at the Paris Conservatoire. He was, says Mary Hargrave in her studies of "The Earlier French Musicians," a fine teacher, "a purist, even a pendant, intolerant of shallowness and triviality. He condemned as decadent, compositions which were merely pleasing, especially when lacking thorough mastery of technic.

"Cherubini's thick Italian accent clung to him all his life and was the subject of irreverent mirth. But his pupils were devoted to their splendid teacher and he took a fatherly interest in them. With Cherubini art was religion. In all seriousness he said to Boieldieu *à propos* of his early, facile successes: 'Are you not ashamed to enjoy such splendid success when you have done so little to deserve it?'

"The young man admitted the justice of the criticism and set himself to study under Cherubini, to the great advantage of his later works. The two became firm friends."



CONDUCTED BY ELIZABETH A. GEST

Those Finger-Breakers

By GLADYS M. STEIN

"Miss Williams, do I get a new book next lesson?" asked Ralph.

"Yes, if you have those last two exercises in your old book finished," replied the teacher.

"What will the new book be?" continued Ralph.

"Czerny, Op. 299, should be your next book, Ralph."

"Oh, gee! Do I have to study some more Czerny?" he cried in disgust.

"No, you do not have to do so, but it would be best for you.'

"There are too many runs in his studies; and I can't do runs."

"That shows that you need more work of that kind," urged his teacher.

Ralph grumbled a lot about studying Czerny, but Miss Williams noticed that he had finished the remaining exercises in the old book when he came for his lesson the following week.

"Have you any idea of what Czerny looked like?" she asked as she gave him the new book.

"No," he replied.

Going to the book-case Miss Williams took out a music history and showed Ralph a picture of Czerny.

"Why, he looks very kind!" exclaimed Ralph.

"Yes, he was a gentle and kindly man."

"I don't see how any one with a face like that could be so mean as to write those finger-breaking exercises," he said handing the book back to Miss Williams.

"Those 'finger-breakers,' as you call them, helped to make lots of Czerny's pupils to become wonderful players."

"Really? And who were some of them?"

"Ninette von Belleville, for instance," answered the teacher.

"Did she study things like these?" asked Ralph in surprise.

"Yes, indeed. And she went on a concert tour, in 1831, that lasted nine years."

"I always thought those great musicians were able to skip scales and dry finger exercises," Ralph declared.

"No, indeed, they were not; but we will not spend any more time talking about Czerny today. You may take the history book home with you and read his life story if you wish," continued Miss Williams.

"Thank you," replied Ralph; "I'll be careful of the book and return it to you next week."

Ralph took the book and he read it, too. It really was interesting; and he enjoyed practicing his lesson after he knew about the composers who had written the exercises and pieces.

"I'll play Czerny first, if you don't mind," he suggested to Miss Williams at the following lesson.

(Continued on next page)

Mother Goose's Party

By HELEN K. MABIE

Characters

Mother Goose
Jack and Jill
Jack Be Nimble
Little Tommy Tucker
Little Jack Horner
Queen of Hearts
Mary Quite Contrary
Tom, the Piper's Son
Little Boy Blue
Little Miss Muffet
Old Woman Who Lived in a Shoe
The Old Woman's five children

Stage Setting: At the back of the stage, a large screen decorated to look like the cover of a Mother Goose Book. *Mother Goose* is enthroned in a large chair, placed a little to the right of the screen, with *Jack* and *Jill*, *Jack Be Nimble*, and *Little Tommy Tucker* about her. The other characters make their entrances from behind the screen. The piano is placed at the left of the stage. Small chairs, stools, and cushions are in various positions about the stage, so that each child has a definite place to sit.

(Enter *Jack Horner* and the *Queen of Hearts*. *Jack* bows and the *Queen* curtsies.)

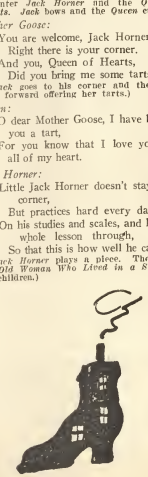
Mother Goose:
You are welcome, Jack Horner,
Right there is your corner.
And you, Queen of Hearts,
Did you bring me some tarts?

(*Jack* goes to his corner and the *Queen* steps forward offering her tarts.)

Queen:
O dear Mother Goose, I have brought you a tart,
For you know that I love you with all of my heart.

Jack Horner:
Little Jack Horner doesn't stay in his corner,
But practices hard every day,
On his studies and scales, and his whole lesson through,
So that this is how well he can play.

(*Jack Horner* plays a piece. Then enter the *Old Woman Who Lived in a Shoe* and five children.)



Old Woman:
We're very sorry, Mother Goose,
That we are late today;
The children had to practice, though,
Before they came to play.

Mother Goose:
Ah, welcome Old Woman Who Lives in a Shoe,
With children that puzzle you what next to do;
You teach them their music both wisely and well,
Now let's hear the progress their playing will tell.
I hear that they practice six hours by the clock:
Now while they are playing let none of you talk.

(Two of the *Old Woman's* children play a duet, and then the other three play a trio.)

Miss Muffet:
While Little Miss Muffet sat there on a tuffet
And practiced her lesson one day,
There came a big spider and sat down beside her—
Did it frighten Miss Muffet? Nay, nay.
She played a sweet tune and then pretty soon
The big spider just went on his way.
(*Miss Muffet* plays a piece.)

Mother Goose:
Jack be nimble, Jack be quick,
And Tommy Tucker, too;
Lay down the bowl and the candlestick
And play for us, please do!

(*Jack Be Nimble* and *Tommy Tucker* play a duet.)

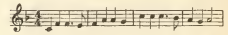
(Enter *Mary Quite Contrary*, *Tom the Piper's Son*, *Little Boy Blue* and *Little Miss Muffet*.)

Mother Goose:
Little Boy Blue, come blow your horn,
Though not for the sheep or the cows in the corn;

(Continued on next page)

??? ASK ANOTHER ???

1. What is meant by staccato?
2. What is the subdominant of the key of F♯?
3. How many half-steps in a perfect fifth?
4. When did Mozart die?
5. Who wrote the "Scotch Symphony?"
6. What is a clavichord?
7. What is an oboe?
8. If a major scale has five flats, what is the leading-tone of its relative minor?
9. What is a conductor's stick called?
10. From what is this taken?



Notes From Dicky Linn, the Mellow-Singing Canary

By ANNETTE M. LINGELBACH

SOMETIMES I'm happy and sometimes I'm not. Yesterday I was very happy when I put the buffet and rocking-chair and the radio to sleep by merely singing my new lullaby number. Their sleeping gave me a whole hour to practice undisturbed, and thus my lullaby-number is now 95 per cent clear and 5 per cent wrong notes.

It is strange how my voice wants to sharp when it should flat, and the truly glad way it will sing wrong notes. But you never can tell much about a voice. Mine goes beautifully while I'm well; but the moment I lose my feathers it goes far away, and when it does come back it takes me days to train it to behave as it should.

Some days I'm sad because of my own queer foolishness. I forget to review my old songs, and then when any one of the furniture-people asks for a favorite song, I can't sing it at all. At other times I'm so sure of my piece that I swing along too carelessly through it, only to be made aware of my mistakes by the buffet shouting at me, "Dicky Linn, stop that! If you can't sing right, why do you sing at all?"

At still other times if I feel in the least sick from over-eating or am dizzy from swinging in my swing, I don't try extra hard to please, and that does certainly anger the buffet and rocking-chair, who like a show of effort. The latest criticism against me comes from the radio, who tells me that I over-sing one day and don't sing enough the next day; so, therefore, he is the more important to the family, because he sings regularly and at absolutely *any time* he's asked.

All these notes spoil every good performance. I wonder why I will do them?

Right this moment the living-room orchestra is tuning up; the rocking-chair is creaking; the radio is singing, and the table-legs are beating time on their drum of a rug. I am the chief soloist. What shall I sing for this afternoon concert?

JUNIOR ETUDE—*Continued*

Mother Goose Party

(*Continued from page 879*)

Our party is just about ready to start,
So step up, Boy Blue, and give us your part.

Little Boy Blue:
Oh, kind Mother Goose, I am sorry to say,
My bugle was left in the haystack one day;
But on the piano, if you do not mind,
Some music I'll give of a different kind.
(*Boy Blue* plays a piece.)

Mother Goose:
That was well done, my Little Boy Blue;
Come, Jack and Jill, for you must play too.

Jack and Jill:
Oh, Jack and Jill went up the hill,
But not for any water;
The music teacher moved up there,
And so they followed after.
(*Jack and Jill* play a duet.)

Mother Goose:
And who shall play now?

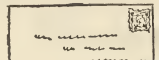
Jack Be Nimble:
Oh, dear Miss Mary Quite Contrary,
Won't you play for us? You know
A piece with trills and little frills,
Of sixteenth notes all in a row.

Mary Contrary:
I don't want to play.

Miss Muffet:
Please do, Mary.

Mary:
I can't play very well.

Jack Horner:
She just wants to be coaxed.



Mary:
I do not.

Mother Goose:
Come, Mary, it is your turn.
(*Mary* changes from her contrary mood to happiness as she skips over to the piano and plays.)

Mother Goose:
The Queen of Hearts brought me some tarts
All on a summer day;
But, children mine, while tarts are fine,
We want her now to play.

Queen of Hearts:
I can't make tarts, or rule my hearts,
or sing of hearts all day;
You have my tarts, you have my hearts,
So now for you I'll play.
(*Queen of Hearts* plays a piece.)

Mother Goose:
Tom, Tom, the Piper's Son,
You're the last remaining one;
So come and play a pretty piece,
Because our concert soon will cease.
(*Tom* plays a piece.)

Mother Goose:
And now the Old Woman Who Lives in a Shoe,
Whose good children practice so long;
We'll see if she will not play for us, too,
Or may be she'll give us a song.

Old Woman:
I am the Old Woman Who Lives in a Shoe,
But with all of my children I know what to do;
Each one get a partner before I count three,
And now mind the music, keep rhythm with me.
(*Old Woman* plays and children all dance. *Mother Goose* stays in her chair. At the end of the dance all join hands, bow, and exit.)

DEAR JUNIOR ETUDE:

My oldest sister plays piano and my youngest sister is starting lessons. I like to read the JUNIOR ETUDE very much. My three brothers and I sing male quartet when we are home. My oldest brother plays slide trombone and another one can play drums and banjo, but he is studying pipe organ now. I hope I can sing tenor when I grow up.

From your friend,
PHILLIPS ELLIOTT NICHOLS (Age 8),
New York.

I have not been taking piano lessons long, but intend to keep it up until I take my L. T. C. M. at the Toronto Conservatory of Music. I am now making a scrap book in which I write about the lives of the great composers; and I find THE ETUDE very helpful.

From your friend,
AMY PATERSON (Age 17),
1047 Queen St.,
Medicine Hat, Alberta,
Canada.

DEAR JUNIOR ETUDE:

I am twelve years old and have studied piano more than four years. I practice at least an hour and a half each day. I also study harmony and have begun counterpoint which I find very interesting. Last year I gave a recital at my teacher's house, all by myself; and my program included a sonata by Beethoven and some pieces by Bach, Mozart and Chopin. When I grow up I hope to be a fine musician.

From your friend,
HILDA FENYO (Age 12), New York.

DEAR JUNIOR ETUDE:

My musical ambition this year is to select a passage from an article in the ETUDE each month and memorize it.

From your friend,
VIOLET CHAULKLIN,
Wisconsin.

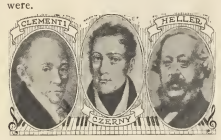
N. B. This is an original idea and would be a good one for other Juniors to follow. Perhaps your teacher will help you to select a passage (not too long); and be sure that it contains something worth while for your own case.

Little Biographies for Club Meetings
No. 13
Clementi, Czerny and Heller

All juniors (and seniors as well) spend many hours of practice on the studies of Clementi, Czerny and Heller; so it is well to know something of the composers who wrote these famous studies.

The piano, as we know it today, was developed from its ancestors, the clavichord, spinet and harpsichord. When the modern piano was developed and came into use, a new manner of playing it had to be developed, as the action was stiffer and heavier. Also its tone was capable of being more sustained, because the tone was produced by a different method of construction.

Clementi (born in Rome in 1752, died in 1832) was one of the first to realize the possibilities of the new type of instrument. Besides being a teacher and composer, he became connected with a firm for manufacturing these new instruments and then toured all over Europe as a pianist, to exhibit them, to "show them off" as it were.



His "Gradus ad Parnassum" and his *sonatinas* are used very much at the present time. "Gradus ad Parnassum" is the name he gave to a book of studies, and those of you who have had Latin know that it means, "Steps to Parnassus," Parnassus (a Greek mountain, the abode of Apollo and the Muses) being used figuratively for "the heights of playing."

Czerny (born in Vienna in 1791—died in 1857) was a pupil of Beethoven. He lived all his life in Vienna, writing and teaching, and had many very famous pupils, including Liszt. He wrote over one thousand compositions, mostly of a technical nature, and also wrote a history of music.

Stephen Heller was born in Hungary in 1815 (died in 1888). He played a great deal in public when a young man; but, being of a sensitive and timid nature, he preferred to live a quiet life and went to Paris to find the seclusion he enjoyed. He wrote a great number of small piano pieces and studies, most of which are poetic and melodious.

Some compositions from which you can make a club-meeting program are:

Clementi

Any of the six Sonatinas in Op. 36.

Heller

Minuet, Op. 46, No. 22.
Sunday Morning, Op. 47, No. 4.
Water Sprites, Op. 45, No. 2.
Little Tarantella, Op. 46, No. 7.
Game of Tag, Op. 125, No. 10.
Any of the studies in Op. 47 and Op. 125.

Czerny

Any pieces.

Questions on Little Biographies

1. Who are the three composers whose Etudes and studies everybody knows?
2. What invention interested Clementi?
3. With whom did Czerny study?
4. Who was one of Czerny's famous pupils?
5. About how long ago did Clementi live?
6. Of what nationality was Czerny.
7. What instruments are considered the "ancestors" of the modern piano?

Those Finger Breakers

(*Continued from page 879*)

"All right!" she agreed enthusiastically; "and do you know who introduced Czerny to Beethoven?"

"You bet I do! Wenzel Krumpholz, a violinist."

"I'm afraid no one will ever be that concerned over me," laughed Miss Williams.

"Well," exclaimed Ralph, "I'm going to learn all this book of his studies, or know the reason why!"

Miss Williams was puzzled. She never had known Ralph to take such an interest in his music; and his Czerny studies were nearly perfect. The riddle was explained one day when she asked him why he liked his new book so well.

"Why," he exclaimed, "Czerny was born on February 20th, Washington on the 22nd, and my birthday comes on the 21st; so I have to study hard to be equal to such famous company."

Answers to Ask Another

(*on page 879*)

1. Staccato relates to touch, meaning disconnected or detached tones.
2. B.
3. Seven.
4. Mozart died in 1791.
5. Mendelssohn.
6. One of the ancestors of the modern piano, similar in appearance, but having the tone produced somewhat differently.
7. One of the "wood-wind" instruments of the orchestra.
8. A.
9. Baton.
10. "Hark the Herald Angels Sing," by Mendelssohn.

Famous Names

By BERTHA HAFEY KAHN

So many names we all should know
Of men who lived so long ago:
There are Mozart and Handel,
Beethoven and Bach;
Haydn and Schumann,
Chopin, Dvořák,
Mendelssohn, Gounod,
Rubinstein, Liszt.
Now what other names can you add to the grist?

JUNIOR ETUDE—*Continued*

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Playing for Father." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of November. Names of prize winners and their contributions will be published in the issue for February.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

"Studying Harmony"
PRIZE WINNER

The study of harmony has opened to me great secrets of music which otherwise I would have never known.

To play or hear some music without any knowledge of harmony resembles reading an unknown language.

I was fascinated with the first rule my harmony teacher taught. It was, "You must hear with your eyes and see with your ears!"

Harmony teaches us to read new compositions without an instrument; thus we can select pretty pieces without first playing them.

To take a melody and add three more parts is as interesting as a game of solitaire. Sometimes it seems almost impossible, in which case the old witch wins!

I love to name to myself the chords and modulations which our church organist plays, and to listen to the different bird calls, and to write their notes as I hear them.

Oh! there's no end of fun in the study of harmony!

BARBARA DELLE SIMMONS (Age 13),
Arkansas.

"Studying Harmony"
PRIZE WINNER

Studying harmony offers many hidden advantages.

A pupil, having studied harmony for several years, suddenly notices in his music the different cadences, chords and methods used to develop the theme. This is called analyzing. The capability of analyzing music in any piece of music is an important result of studying harmony.

Few pupils, very few, indeed, begin to study harmony because they realize its value. But, many thanks to the thoughtful parents and teachers, who have urged, are urging and will urge their pupils onward so that they will finally be enabled to draw the best results from their study of music!

MARIE KIRCHMAN (Aged 14),
Michigan.

"Studying Harmony"
PRIZE WINNER

I think every student who studies music should know something of harmony. Harmony is really the grammar of music, and for this reason all music students should enjoy studying it.

The leading principles in music are: Rhythm, Melody and Harmony. It was not until Harmony appeared that music was able to claim a position equal to that given to the sister arts, such as poetry, painting, sculpture and architecture.

Harmony always existed in a limited sense, but it did not take on a scientific development until the middle ages. It is to the musicians of that period, from the 13th to the 15th centuries, that we must give the honor of having taken the germ of a science of harmony and of having brought it forward to mature development.

As harmony is the greatest principle in music, we should therefore (in remembrance of the great masters of music, such as Bach, Beethoven, Mozart, Haydn, Handel and many others) study it more.

MARY HUMPHREY (Age 13),
North Carolina.

HONORABLE MENTION FOR JUNE ESSAY

Tillie Epstein, Doris Ledbetter, Beda Baum, Nellie Thompson, Isabel Thompson, Annabel Coleman, Shirley Barnwell, Jessie Gove, Mabel Walton, Josephine Kellog, Cordelia Randall, Robert Winter, Leah Nelson, Elizabeth Angle, Harriet Brown, Mathilde Robertson, Hilda Thomas, Rosemary Alfred, Grace Grimes, Edward Tomlinson, Marguerite Wilkins.

ANSWER TO JUNE PUZZLE

Beethoven was born at Bonn, in the year 1770. Beethoven's first instruction came from his father who was a tenor singer at the Court Chapel. Later he studied with Neefe and Haydn. Beethoven died on March 26, 1827.

PRIZE WINNERS FOR JUNE PUZZLE

Clara Stearns (Age 13), Texas.
Doris Ledbetter (Age 14), North Carolina.
John Spear (Age 12), California.

HONORABLE MENTION FOR JUNE PUZZLE

Allegro Miller, Beatrice Krider, Oshialorane Wilson, Marguerite Simpson, Mathilda Vermutter, Grace Langsdorf, Julia Sander, Margaretta Mindorf, Clare Johnson, Elaine Markinson, Clodetta Cornman, Anderson Smith, John Lockwood.

Musical Diamond
By E. MENDES

The central letters, reading down, will name a musical instrument.

1. In "France"
2. A beverage
3. A musical instrument
4. Abbreviation for "and so on"
5. In "France"

C—H—O—P—I—N

Chopin wrote two Piano Concertos,
Humorous Scherzos, dramatic Ballades,
Over fifty Mazurkas,
Preludes and Etudes,
Impromptus, Fantasias,
Nocturnes and Waltzes.

Chairmaster's Guide

FOR THE MONTH OF JANUARY, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SIXTH	PRELUDE Organ: Chapel Bell...Flagler-Mansfield Piano: Woodland Idyl.....Zeckwer Te Deum in A-flat.....W. H. Jones ANTHEMS (a) The White Comrade (Men's voices) George B. Nevin (b) O Divine Redeemer.....Gounod OFFERTORY The Heart of God.....Stoughton (S. solo) POSTLUDE Organ: Marche Joyeuse.....Stults Piano: Andante from Symphony in C Schubert	PRELUDE Organ: Chanson Pastorale ....Harris Piano: Cradle Song.....Hauser Magnificat and Nunc Dimittis in F Eastham ANTHEMS (a) Saviour, Again to Thy Dear Name Ambrose (b) The Lord is My Shepherd George B. Nevin OFFERTORY Dear Lord and Master Mine..Berwald (A. solo) POSTLUDE Organ: Postlude.....Heller-Mansfield Piano: Church March.....Garland
THIRTEENTH	PRELUDE Organ: In the Shadow of the Old Trees Swinnen Piano: Berceuse.....Jarnefelt ANTHEMS (a) O Be Joyful in the Lord. Nomabama (b) Show Us Thy Mercy.....Baines OFFERTORY One Sweetly Solemn Thought..Ambrose (Duet for S. and A.) POSTLUDE Organ: Military Postlude.....Schuler Piano: Scherzo from Sonata Op. 2, No 3 Beethoven	PRELUDE Organ: Moonlight.....Frysinger Piano: Aeolian Harp.....Arnold ANTHEMS (a) Now the Day is Over....Lansing (b) Worthy is the Lamb.....Handel OFFERTORY O Lord, With Weary Hearts We're Yearning.....Engelmann (T. solo) POSTLUDE Organ: March in C.....Cummings Piano: Evening Whispers....Palmgren
TWENTIETH	PRELUDE Organ: Canzone in A-flat.....Sheppard Piano: Longing for Home.....Jessel ANTHEMS (a) When Streaming from the Eastern Skies.....Hosmer (b) Bless the Lord, O My Soul. Harris OFFERTORY Morning Hymn.....Henschel (B. solo) POSTLUDE Organ: Prelude Allegro.....Schuler Piano: Marche Heroique.....Schubert (4-hands)	PRELUDE Organ: Cradle Song.....Grieg-Kraft Piano: Romance.....Rachmaninoff ANTHEMS (a) Surely He, has borne Our Griefs Handel (b) Come, Gracious Spirit.....Jones OFFERTORY Like as the Hart.....Roberts (Duet for S. and T.) POSTLUDE Organ: Toccatina, from "Miniature Suite".....James H. Rogers Piano: In Dreamland.....Armstrong
TWENTY-SEVENTH	PRELUDE Romance.....Lieurance (Cello, with Organ or Piano) ANTHEMS (a) Lead Us, O Father.....Roberts (b) To Thee, O Precious Saviour Roberts OFFERTORY Creation's Hymn.....Beethoven (A. solo) POSTLUDE Organ: Tannhauser March.....Wagner Piano: A Tear.....Moussorgsky	PRELUDE Organ: Nocturne in G Minor..Chopin Piano: Peace of Evening.....Foerster ANTHEMS (a) Lord, I Hear of Showers of Blessing Sheppard (b) Saviour, Breathe an Evening Blessing.....Stults OFFERTORY Chanson Triste.....Sevitzky (Violin, with Organ or Piano) POSTLUDE Organ: Retrospection.....Hogan Piano: O Thou Sublime Sweet Evening Star.....Wagner

Anyone interested in any of these works may secure them for examination upon request.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Happy Darkies, by Robert Nolan Kerr.

As you play this little piece, picture in your minds the scene in front of a Negro cabin in the South. After the day of hard work in the cotton fields, the "darkies" gather near the "ol' cabin do'" and forget their troubles amid the delights of singing, laughing and telling stories.

What we call syncopation —pronounced *sin-co-pay-shun* —plays an important part in the way this piece is built.

The accent, or emphasis, is nearly always on the second half of the first beat—not where it would ordinarily be, you see; so we say it is "syncopated."

In the middle part of *The Happy Darkies,* which is in the key of A minor, there are sometimes longer phrases than in the rest of the piece. You can easily find these, for they are marked by long curving lines.

If you do not know what 126 on the metronome is like, ask your teacher to tell you.

Song of the Drum, by Anna Priscilla Risher.

The drum is one of the very oldest instruments we have. In fact it is so old that no one can really say when it was first used. What a thrilling song it sings, with its low rasping voice! Don't you get excited when the band comes marching down the street and the drums are roaring?

Miss Risher, who lives in California, has told us a great deal about the drum in this nice composition.

F major and D minor are the keys she uses. How many flats do you suppose there are in F major?

This is another of those "rhythmic orchestra" numbers.

The Water Sprites, by Stephen Heller.

You will all be anxious to find out interesting facts about the life of this composer, and we are sure that if you will look carefully in the pages of this month's JUNIOR ETUDE you will spy what you are seeking.

It is most important that the half note *E* in measure two be brought out clearly. That is what the upside-down V means over the note. Many other notes in this splendid lively sketch are marked the same way and should be emphasized.

The really hard part of *The Water Sprites*—and don't be discouraged when we say it's hard, for you can play it if you will practice—is the seventh measure from the end, and from there to the end. *Una corda* tells you to use the "soft" or *una corda* pedal—the one farthest left. *The Water Sprites* offers you a chance for real interpretation.

In Happy Play, by Leopold J. Beer.

Usually in four-hand music the Primo player has to work very hard and the Secondo player so little that he can play his part with only half of his mind on the music and the other half on that picnic which will take place on Saturday. But, in this composition by Mr. Beer, it seems to us that the tables are turned, that the Secondo works even harder, in many places, than the Primo. The Primo, however, has lots of slurs which must be played just the right way if the player wants to live happily ever after.

Wild Flowers and Butterflies, by H. D. Hewitt.

Most of this fine march is actually a staccato study—that is, a piece in which the notes are to be played in a short, choppy way. But, watch out! In the third section, called the *Trio,* you must make the right hand play smoothly, even though the left is not playing this way.

You will all enjoy this number.

Rock-a-by, by Ella Ketterer.

Rock-a-by is a very easy lullaby indeed. It should be played slowly, with plenty of expression. Do you sing the words as you play? Most children find this to be a good thing to do, but you ought not to try it if it makes your fingers forget where they are going.

The last two measures of the lullaby are slower, and the last note of all in each hand must be held longer than its value.

Andante is pronounced *Ahn-dahn-teh* and means "rather slowly."

Music of the Rain, by Anne Mathilde Bilbro.

All of you must surely remember Priscilla, the little girl Miss Bilbro told us about who was such a model little girl and who took such good care of her dolly. Perhaps some day you'll hear more about Priscilla. Just now Miss Bilbro has been listening very hard to the rain, and she has discovered that it plays quite a fine little tune on the window-pane. It isn't a slow, smooth sort of tune at all, but instead a quick choppy one—what the grown-ups would call "staccato."

The first part of the piece does not go very quickly, but when you reach the words, "And it sounded just like this," you must soon quicken the time.

When Is an Accompaniment Not an Accompaniment?

By RALPH KENT BUCKLAND

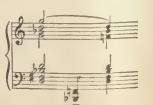
THAT an accompaniment must be ever subservient to the melody is so persistent an instruction that the student is apt to rest abidingly by it and keep his background of chords and arpeggios down to a monotonous tonal murmur.

Much of the playing of the non-professional is of this type. The aspirant means well, and he has, no doubt, thought deeply, but he cannot make his audience feel what he himself is living at the keyboard. There seems a sort of thinness, a lack of richness, in the playing, and the audience is only mildly enthusiastic. It seems to them like a landscape with the background too faint and pale.

This is all wrong. The accompaniment must not at all times assume a Uriah Heep attitude of complete subordination. As the melody nears its climax in powerful tone, the accompaniment must correspondingly give a sonorous and rich support. Care in this regard will add a world of meaning to interpretation.

There are certain phrases where the accompanying chords of the left hand build directly into the harmonic structure of the melody. In such cases these chords are brought out with the same intensity and verve of the right hand chords. They must not weaken or become hazy. Often there are single notes or chords in the bass that must be brought out with special emphasis. These the composer has marked accordingly.

In *A La Bien Aimée,* that lovely waltz by Schütt, there is a case in point. In the *Molto meno mosso, tranquillo,* the twelfth measure:



and in similar phrases, bringing out the second count in the base will greatly strengthen the effect. In much of this part, too, both hands play with equal stress. Such considerations as these the accompanist cannot afford to neglect.

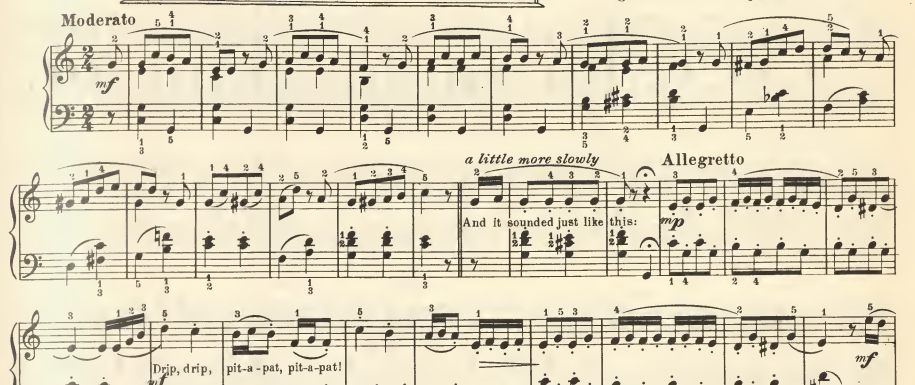
DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

From a new set: *There's Music Everywhere.* Grade 2.

MUSIC OF THE RAIN

MATHILDE BILBRO

One day when I was standing
Beside the window pane,
There came a little spatter
Of softly falling rain.
A tuneful little patter,
A jolly chatter-chatter,
A merry little clatter
Against the window pane.

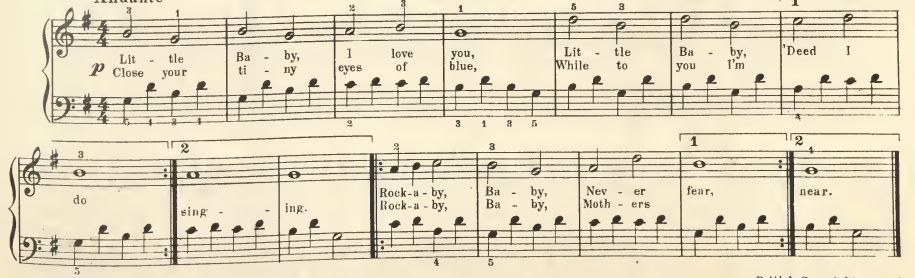


* Watch for another piece in this series next month

ROCK-A-BY

A taking "first piece" Grade 1.

ELLA KETTERER



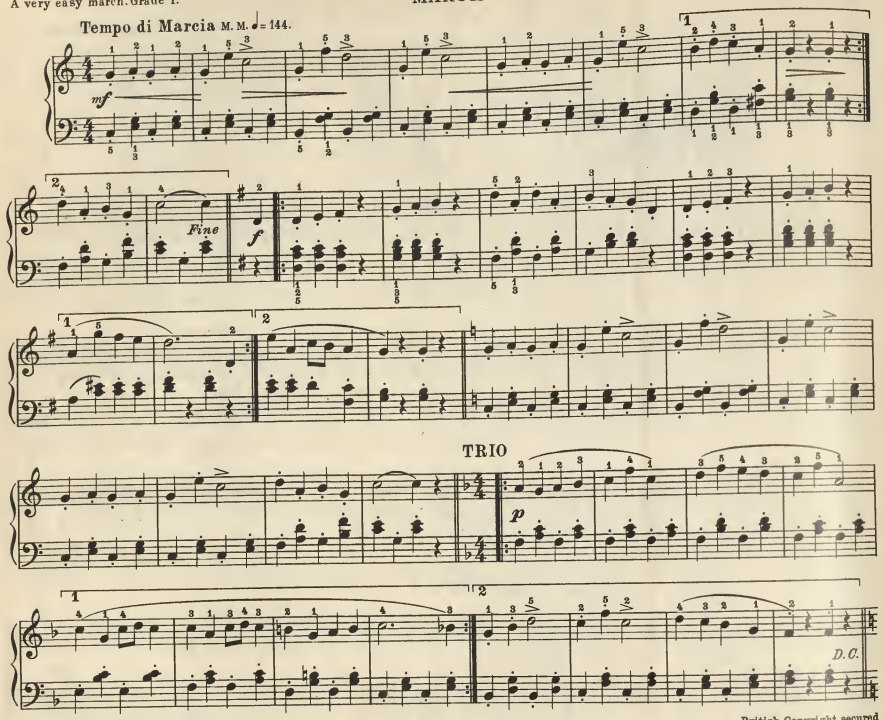
Other Music Sections in this issue on pages 815, 843, 851

WILD FLOWERS AND BUTTERFLIES

A very easy march. Grade 1.

MARCH

H. D. HEWITT

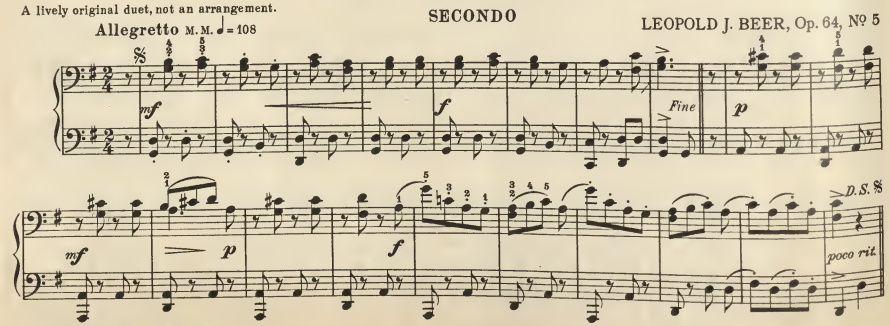


IN HAPPY PLAY

A lively original duet, not an arrangement.

SECONDO

LEOPOLD J. BEER, Op. 64, № 5

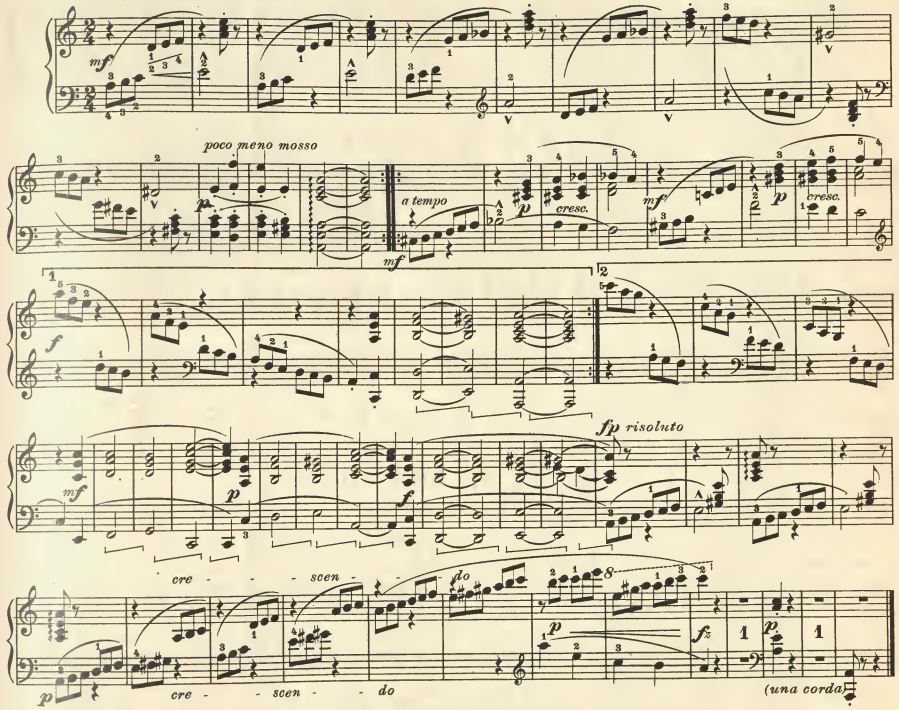


THE WATER SPRITES

One of the most popular Heller Studies. Grade 3.

At Play in the Moonlight

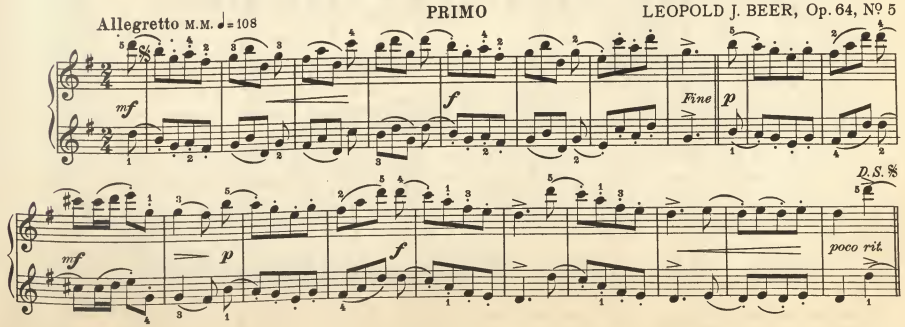
STEPHEN HELLER, Op. 45, № 2



IN HAPPY PLAY

PRIMO

LEOPOLD J. BEER, Op. 64, № 5

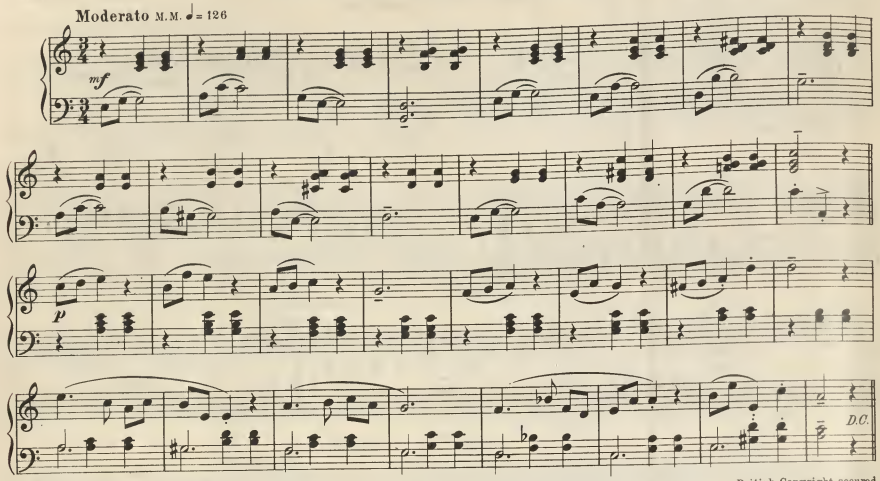


THE HAPPY DARKIE

An interesting bit of syncopation.
Grade 2.

ROBERT NOLAN KERR

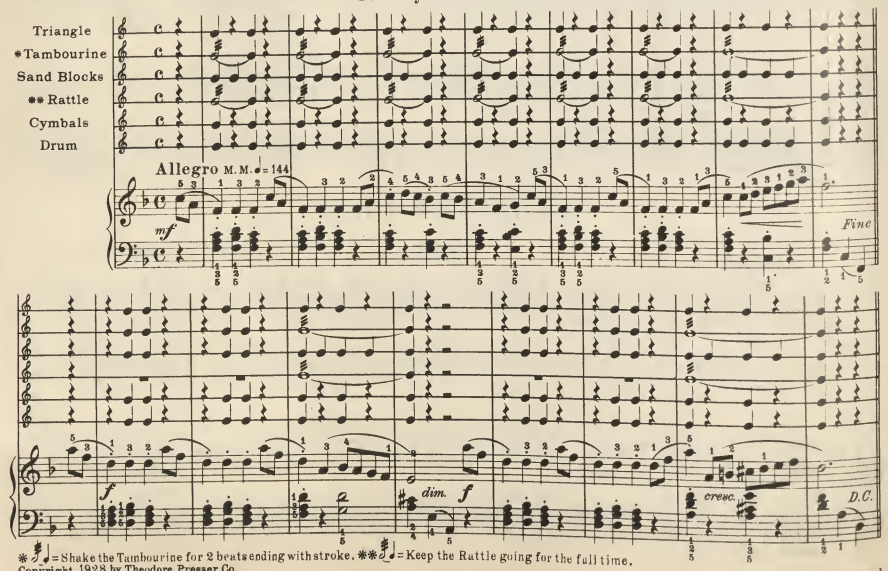
Moderato M.M. ♩= 126



SONG OF THE DRUM

For Rhythmic Orchestra

ANNA PRISCILLA RISHER



*♪ = Shake the Tambourine for 2 beats ending with stroke. **♪ = Keep the Rattle going for the full time.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

The Music Seeker's Utopia

All of us have seen such a thing as an individual going into a retail store to look around and suffering annoyance through an over-zealous salesman not permitting that individual to take his time in looking things over before deciding upon the purchase to be made. On the other hand we have seen conditions where an indifferent salesman offered nothing for examination, had no suggestions of any kind whatever and mutely left the customer go out unsatisfied. The most delightful shopping experience is when one can leisurely examine practically everything available and make a purchase decision upon one's own judgment without being pressed into a decision by anyone. It is just this ideal condition that is offered the purchaser of music by the Theodore Presser Company.

Liberal, convenient examination privileges are offered music teachers and active music workers seeking music for certain specific needs, or suitable material for some special occasion, or needs along other lines. Miss Smith of California may write to us saying she would like to have some good teaching pieces in the first three grades; Mr. Brown of Texas may write to us that he wishes to see some musical plays so that he can select one to be given by high school students in a performance under his direction; Mrs. Jones of Maine may write to us saying she wishes to see some anthems in order to select several new ones for her choir's repertoire; Mr. Green of Iowa may write to us for compositions and studies that will specifically aid in overcoming certain problems with certain pupils, and in each and every one of these instances, our expert selectionists will have delivered by fast mail an ample supply of numbers, permitting these individuals to sit down at their own pianos and in their own good time, carefully go over all of the music sent, making selection of those found the most satisfactory and returning for full credit all numbers not desired.

We can offer such service as this because we have a tremendous stock of music publications (the world's largest) and a large corps of experienced clerks who know the best of existing music publications to meet requirements outlined, and last, but not least, we have originated and perfected an unequalled direct mail service to music buyers that makes it possible to give service of this highly satisfying character.

If you do not know how easily this service is obtained, write and ask us for details of our "On Sale" plan and also for our free catalogs upon any class of music in which you are interested. Of course, it is impossible to catalog our entire gigantic stock of music, which embraces the publications from the catalogs of all the leading publishers of the entire world. Order of us anything you want in music publications since with this great stock we are able to fill orders for practically any desired music publication. Always our prices will be found the most reasonable obtainable.

"JUST LIKE COMING BACK HOME"

"IT was just like coming back home," writes a well-known Western business man who received his first copy of The Etude Music Magazine in years, after a long absence from the country. "Welcome, stranger!" was our reply.

A surprisingly large number of folks who used to take The Etude but failed to renew and got out of the habit are returning now. They have written us similar enthusiastic letters. We shall appreciate immensely all efforts of your good friends in telling music lovers everywhere of the progressive improvement in The Etude month by month. We are surpassing all former records and have planned many features of far-reaching interest, secured new music and new articles.

Our best means of reaching a wider circle is to make The Etude so good that you cannot resist telling everyone you meet about it.

Advance of Publication Offers—November, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

Algerian Dances—Piano—R. S. Stoughton.60c
Blue Ridge Idyls—Piano—Lily Strickland.60c
Book of Trios for Piano, Violin and Cello.75c
Classic and Modern Band and Orchestra Collection—Jos. E. Maddy and Wilfred Wilson—Parts, each 25c
Piano Accompaniment to Orchestra.....40c
Concert Orchestra Folio—Parts.....15c
Piano Accompaniment 30c
Concertino No. 1—Violin—F. Seitz.....35c
Concertino No. 2—Violin—F. Seitz.....35c
How to Master the Violin—Frederick E. Hahn $1.00
Italian Lakes—Piano—James Francis Cooke 75c
Lehrer's Ensemble Method, Viola, Cello and Bass Parts—Will H. Bryant—each.35c
Light Opera Production—Gwynne Burrows.60c
Nevinaly Jingles for the Piano—Blanche Fox Steeman 30c
On Our Street—Allene K. Bixby.....30c
Piano Pieces for Boys.....35c
Pirate's Umbrella, The—Operetta—Mrs. R. R. Forman.....35c
Priscilla's Week—Piano—Mathilde Bilbro 35c
Second Year at the Piano—John M. Williams 50c
Shepherd, The—Musical Picture—Mathilde Bilbro 35c
Six Study Pieces for the Left Hand Alone—Berger—Soldiers of Christ—Sacred Cantata—Philip Gebelt 20c
Sonatina—Organ—James H. Rogers.....20c
Stories to Sing To—Gladys Taylor.....20c
Studies in Musicianship—Four Books—Heller-Philipp—each 60c
To A Katydid—Children's Cantata—Carl Busch 30c
Tunes for Little Folks—M. L. Preston.....35c
Unfinished Symphony—Piano Solo—Franz Schubert 30c

Italian Lakes

Suite for the Piano

By James Francis Cooke

This is a very unusual piano suite, particularly in the fact that each of the five compositions in it has decided individual merit. Almost any one of these pieces in itself would be sufficient to sell the suite and even if the other four were commonplace, but to the immense pleasure of those who will get this suite, a high point of interest both rhythmically and melodically will be found in each number. The book has a proem telling something of the glorious Italian lake country that inspired these compositions. Then, preceding each one of the five compositions is a poetic prose description of the scene or the pervading moods inspired by the surroundings that engendered the composition. Also preceding each composition is a beautiful pen sketch of an Italian lake scene. Students capable of music in grades four and five will be more than delighted with an opportunity to study this suite and the average good pianist will find much pleasure in these numbers for self diversion or home entertainment. Concert pianists will find these numbers such as would receive enthusiastic and popular acceptance. Advance of publication cash price is 75 cents a copy, postpaid.

Little minds are tamed and subdued by misfortune; but great minds rise above it.

—Washington Irving

Classic and Modern Band and Orchestra Collection

By Jos. E. Maddy and Wilfred Wilson

We now have in preparation a collection that, we feel sure, will meet with the approval of every school supervisor, orchestra and band leader. Its contents, selected from the works of classic, modern and contemporary writers, are especially arranged for use as concert and exhibition pieces by the school orchestra or band. The parts will not be difficult, of course, but the ensemble will be full and satisfactory in every respect. Although the contents of the band and orchestra arrangements of the collection will be practically the same, the parts will not be interchangeable. The compilers of this work are authorities on the organization, conducting and managing of school bands and orchestras and the fruits of their ripe experience are manifest in these useful and attractive arrangements. The instrumentation for each will be that adopted as standard by the leading supervisors of the country.

In advance of publication we will book orders for the various parts, either band or orchestra at 25 cents a copy, postpaid. For the orchestral version a piano accompaniment will be published, the advance price 40 cents.

Christmas Music

Although many choir directors and others interested in obtaining suitable music for Christmas have already made their selections for this season, there are still many who have not as yet taken any action in that regard; so we are directing special attention to the advisability of making an early choice by means of returnable copies to be sent for examination.

Announcements of new Christmas music will be found in our advertising columns, but quite without regard to that, it is a simple matter for a choir director to give us a brief outline of what is needed. Any requests of this kind will receive immediate attention and if the selection is left to us we will avoid sending any numbers that have not demonstrated their suitableness for the occasion.

In this connection, we are amply equipped to supply, not only anthems and part songs for various vocal combinations, but also cantatas suitable for young people or adults. We also publish an effective line of vocal solos and duets suitable for Christmas, as well as organ numbers appropriate for use at that time. We suggest early ordering so as to allow ample time for necessary practice. A Christmas music program justly arranged is not likely to be altogether satisfactory, or a credit to those responsible for it.

Music "On Sale"

Very few teachers have had opportunities to visualize the extent to which our On Sale Department is occupied during the latter part of the summer and early fall in taking care of the almost endless variety of On Sale orders received from teachers in all parts of the country. Vast quantities of sheet music and music books are distributed, not only at the beginning of each teaching season, but throughout the entire year. The greatest volume of this is during September and October but our On Sale activities continue without a complete break throughout the entire season, scarcely stopping for breath even in June and July.

Just at this season most of our On Sale orders are from teachers who have found it necessary to replenish their supplies and there is a constant call for fresh, new material. For this purpose our monthly packages of New Music are most desirable. These packages usually contain a dozen or more perfectly new or recently re-published pieces of piano music or new vocal, violin or organ music. There is no obligation to purchase this or any other On Sale music received from us. Anything not used is returnable for credit. Teachers who are not now fully supplied with material needed in their work should take advantage of our On Sale plan, or subscribe for New Music to be sent at regular intervals. Anyone unfamiliar with this plan will be informed on request, but it is not necessary to get information in advance, provided we are given an outline of what is needed.

Necessary Jingles

For the Pianoforte

By Blanche Fox Steeman

This little book is right in line with many other very interesting elementary works that are now being published for young students. This particular volume, however is intended particularly to prepare for the scale and, with this end in view, such subjects as independence of the fingers and thumb crossings are very carefully worked out.

The special introductory price in advance of publication is 30c, postpaid.

Six Study Pieces for the Left Hand Alone

By Francesco Berger

Francesco Berger is one of the most interesting characters in music today. Well over ninety years of age he is still actively engaged in piano teaching in the Guildhall School of Music, London. He was one of the favorite pupils of Moscheles, who in turn was a pupil of Beethoven. Mr. Berger is a skillful composer and we take much pleasure in announcing the publication of his most recent work, a set of *Six Study Pieces for The Left Hand Alone*. These pieces are of intermediate grade and they are well worth studying. Anything which contributes to the development of the left hand is most desirable in these days.

The special introductory price in advance of publication is 25c, postpaid.

Priscilla's Week

Seven Little Piano Pieces

By Mathilde Bilbro

The publication in The Etude from month to month of the seven little pieces by Mathilde Bilbro, known collectively as *Priscilla's Week*, was a source of great interest to very many of our young readers. These little pieces published in sheet music form have been going very well indeed. In response to a general demand we are now publishing this series complete in book form.

The special introductory price in advance of publication is 35c per copy, postpaid.

Piano Pieces for Boys

Every piano teacher who has had experience in teaching boys knows that much of the material which they offer to girls would be rejected by boys, or even worse, cause them to become indifferent and even antagonistic to piano study. Especially is this true in the earlier grades where so many pieces bear titles referring to "dolly" "cradle", etc., words that are positively repugnant to a real boy. And not only are the titles a frequent source of objection but the melody and rhythm of a piece will often fail to interest these critical young students.

This volume we are about to publish will make a decided "hit" with piano teachers, if the numerous requests we daily receive are a criterion of the need for such a book. It will be a compilation of bright, snappy, picturesque compositions beginning in the early second grade and progressing through the third grade. In advance of publication, copies may be ordered at the special price, 35 cents a copy, postpaid.

Stories to Sing To

An Easy, Effective and Interesting Method of Developing the Sense of Pitch in Young Children

By Gladys Taylor

Through play and narrative and imitation of characteristic sounds this little work develops the subject of pitch. This is the most attractive way of introducing young students to this particular department of music study. It is one of the few books which are devoted exclusively to this branch.

The special introductory price in advance of publication is 20c per copy, postpaid.

On Our Street

For the Pianoforte

By Allene K. Bixby

What an entertaining street it is, this little byway of Allene Bixby's! Surely the beginner will revel in its sights and sounds, so splendidly portrayed in attractive and easy music by this well-known composer-teacher. Incidentally, *On Our Street* is excellent supplementary material to any good instructor, offering as it does, that variety in early grade material which is so vital a need, if interest is to be maintained and heightened. The special introductory price in advance of publication is 30 cents, postpaid.

Second Year at the Piano

By John M. Williams

We are pleased to report that this new work is now completely engraved and the proof sheets are in the hands of the author. Mr. Williams' *First Year at the Piano* is so well known and so popular that the new work needs scarcely any introduction. It goes right on from the point where the first book leaves off and, both from the musical and educational standpoints, it is equally interesting and satisfactory in all respects. The music includes many attractive novelties and the entire material is presented in a clear, concise and logical manner.

The special introductory price in advance of publication is 50c per copy, postpaid.

Light Opera Production

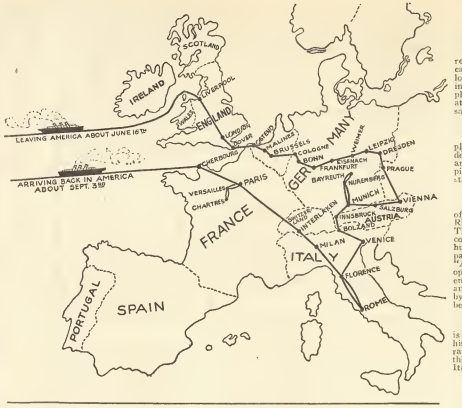
For School and Community

By Gwynne Burrows

This new book is decidedly unique, but those who use it will find that it is really indispensable. There are many who attempt operatic and dramatic productions who find that there are all sorts of technical details which must be studied or worked out. This book attempts to deal with all of them in advance. Every department of the work is fully covered, including musical rehearsals, scenery, costumes, stage craft, stage business, deportment, etc.

The special introductory price in advance of publication is 60c, postpaid.

(Continued on Page 890)



All Aboard!

THE ETUDE Race Toward Europe

Historical Prize Contest Creates Widespread Interest

The Etude Subscription Prize Contest is attracting nation-wide attention. Here are the prizes in which there are no blanks, no losers:

First Prize—A musical tour of Europe taking seven or eight weeks, plus $200.00 spending money, to the contestant securing the most new annual subscriptions at $2.00 a year.

Second Prize—A Grand piano, valued at $1,000.00, to be selected from those instruments that have been advertised in The Etude Music Magazine.

Third Prize—A $250 Phonograph.

Fourth Prize—A $250 Radio—Make selected by Winner.

Fifth Prize—$50.00 in Cash.

Sixth Prize—$50.00 in Cash.

Seventh Prize—$50.00 in Cash.

Eighth Prize—$50.00 in Cash.

But most of all, no contestant can lose anything, because of the fact that those who do not happen to be in the fortunate winner class will nevertheless receive real cash at the rate of 50 cents for every subscription secured. This alone may richly reward you for your initiative and interest.

HAVE NO MISGIVINGS ABOUT THIS CONTEST. The 45 year old integrity and standing of The Etude and the Theodore Presser Co. will be your guarantee. The contest will be fair and square in every detail.

Everyone may participate except Theodore Presser Co. and Etude employees. We have not the slightest idea who will win these huge prizes, amounting to thousands of dollars, we have no favorites in any way. May the best contestant win.

It would take an hour to tell you all the details. Write today saying that you wish to register as a contestant. (There are no strings to the affair.) We will send you everything you need to start at once to get subscriptions for this famous and easily introduced magazine.

The Pirate's Umbrella

Operetta for Boys

By Mrs. R. R. Forman

It is indeed a rare occurrence to find an operetta for boys that has the plot-interest, fun, and multitude of good tunes, that exist in Mrs. Forman's newest production. You will get more excited than you realize when Sam and Jim are captured by pirates, and how you will thrill at the mysterious noise that are heard on the haunted South Sea Island where the two boys are held! Supervisors and teachers of boys, don't miss this one. Special advance of publication price 35 cents, postpaid.

World of Music

(Continued from page 811)

A genuine Stradivarius violin is reported to have been found at Rye, New York, early in the past summer. A Mr. Dyer, of the local police department, unearthed the neglected instrument from the attic, when his daughter pleaded for violin lessons. After attracting local attention it was examined by experts and is said to have been sold for sixty thousand dollars.

A statue of Arthur Nikisch is to be placed before the Gewandhaus of Leipzig. It is done by the widely-known sculptor, Hugo Lederer, and is to be so located as to make a companion piece to the famous statue of Mendelssohn which stands at the western entrance.

Fifty thousand dollars for the score of "The Egyptian Helen," is the price which Richard Strauss is reported to have received. This now seems to be the most ever received by a composer for a single work. Hitherto, the one hundred thousand *fire* (twenty thousand dollars) paid by the Khedive of Egypt to Verdi for his "Aida," has been the record compensation for an opera. "The Egyptian Helen" has been received enthusiastically at premieres in Dresden, Vienna, and London, and is to be presented to America by the Metropolitan Opera Company in November.

Stradivarius, the "Father of the Violin," is to have a monument erected to his memory, in his native town, Cremona, Italy. A movement to raise an international fund by subscription, for this purpose, has been started by an influential Italo-American committee.

Competitions

The Hollywood Bowl Association offers a prize of one thousand dollars for a suite for symphony orchestra, requiring not more than fifteen minutes in performance. The contest closes February 1, 1929; and full particulars may be had from the Hollywood Bowl Association, 7046 Hollywood Boulevard, Hollywood, California.

The Lorenz Anthem Competition, with prizes aggregating one thousand dollars, is announced and will close February 1, 1929. Full particulars are to be had from the Lorenz Publishing Company, Dayton, Ohio.

A one hundred dollar prize is offered for a "State Song" for Florida. The contest closes January 15, 1929, and full particulars may be had from Mrs. Ed. R. Bentley, 901 Marble Arcade Building, Lakeland, Florida.

Six thousand dollars in prizes for a new National Anthem are made available by Florence Brooks-Aten, founder of the Brooks-Bright Foundation for the promotion of international understanding. The competition closes February 1, 1929. Particulars from the National Anthem Competition, Room 2017, 342 Madison Avenue, New York City.

The prize of one thousand dollars, offered by Alfred Sellenberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

$40,000 in prizes are offered for American composers. $25,000 will be given for the best work in any form within the playing scope of the full symphony orchestra; $10,000 and $5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929, and the popular contest on October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, altogether unprecedented in size in the history of music, was announced at a dinner given to the profession in New York City and was received with great acclaim.

A prize of $1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Shady Avenue, Pittsburgh, Pennsylvania.

The Elizabeth Sprague Coolidge prize of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of $500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

A prize of one thousand dollars is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, will expire November 1, 1929, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.

There are many links needed in the chain of service THE ETUDE MUSIC MAGAZINE endeavors to render to teachers, students and lovers of music everywhere.

The Editorial Department has its problems in a constant search for interesting, helpful and inspiring material. The Advertising Department must find revenue helping to make possible the giving of so much in each issue. The Circulation Department must make the good things THE ETUDE has to offer known; and then the Subscription Department must see to it that proper delivery is made to those subscribing for the magazine.

This involves many details, among them the sorting and routing of wrappers so that the post office may make delivery with dispatch. The key clerk in the checking and sorting of all wrappers, not only for their proper routing, but also to catch any imperfectly stenciled wrappers, is Miss Lillie C. Schur.

Miss Schur is most faithful and dependable in carrying out the duties devolving upon her. It is rather unusual that we can introduce to our readers an individual who has read practically every one of the names and addresses of the hundreds of thousands who have subscribed to THE ETUDE during the last seven years.

Miss Schur joined THE ETUDE organization in November, 1921. Prior to that, she had been three years in one of the important clerical departments of a nationally known railroad.

How to Master the Violin

By Frederick E. Hahn

Written by one of the most successful of American violin teachers, this book places before the pupil and teacher a wealth of practical points gained through years of experience both as a concert soloist and as a teacher. Mr. Frederick E. Hahn has written a book wherein he has given the pupil general information pertaining to the art of violin playing combined with specific instructions concerning the mastering of difficult points in some of the well known works in violin literature. The book is in no sense an instruction book. It is much more, and will prove to be a valuable aid both to the pupil and teacher. The work gives valuable hints on the practical application of the teaching principals as expounded by that master technician, R. Kreutzer. Excerpts from some of the best exercises are given with hints concerning the points involved.

Teachers and pupils alike will welcome this book and they will take to order, at once, a copy at the special introductory price in advance of publication of one dollar per copy, postpaid.

Blue Ridge Idyls

Suite for the Pianoforte

By Lily Strickland

The mountain regions of this section of the South are still peopled very largely by descendants of the original Anglo-Saxon settlers. Many of the old Folk songs are still preserved among them and the music reflects the rugged character of the country and its inhabitants. Madam Lily Strickland, who is a native of the South, has idealized some of these characteristics in her new suite of piano pieces entitled *Blue Ridge Idyls*. This is a set of fourth and fifth grade pieces.

The special introductory price in advance of publication is 60c postpaid.

Tunes for Little Folks

By M. L. Preston

Subscribers to THE ETUDE are familiar with the delightfully melodious piano compositions by M. L. Preston, a writer who has contributed frequently to the music section of the magazine. Recently Mrs. Preston, realizing the need for such material, has turned her talents to composing little first and second grade pieces and to them she has brought all the charm and beauty of melody that characterized the compositions which have met with such favor among piano players and students in the intermediate grades. This book is a collection of her recent compositions in the earlier grades that will provide splendid study and recreation material. In advance of publication copies may be ordered at the special price of 35 cents a copy, postpaid.

Studies in Musicianship

Select Studies for the Pianoforte

By Stephen Heller

In Four Books

Edited by Isidor Philipp

We take great pleasure in announcing that *Book One* of this important work is now on the press. This remarkable books will follow along as rapidly as possible. The material used in Book One contains a few of the very familiar studies of Heller, but much of the material is taken from works which are not so well known. Some of these numbers are even more interesting than some of the very popular numbers extracted from Opus 46 and Opus 47. Heller's studies are really great geniuses of the piano. Isidor Philipp was one of his favorite pupils and no one is better equipped for the selection and preparation of a work of this character.

The special introductory price in advance of publication is 60c for each volume, postpaid.

Algerian Dances

Suite for the Pianoforte

By R. S. Stoughton

An important department of musical composition today is that devoted to the production of music suited for dancing purposes. It is a further development of the *Ballet Music* of older times. Mr. R. S. Stoughton, who is well known through his many charming organ and piano pieces and songs, has produced a suite which was originally prepared for Ruth St. Denis. This is one of the finest works that we have seen suitable for dancing in the Oriental style.

The special introductory price in advance of publication is 60c postpaid.

Soldiers of Christ

Sacred Cantata

By Philip Greeley

It is one of the axioms of life that monotony is unendurable. In every age —especially this one—novelties are therefore sought, to lend variety and vitality to all lines of activity. Choirmasters will rejoice with us that Phillip Greely has written, in *Soldiers of Christ*, a cantata that is not only excellent and stirring music, but entirely novel in every way as well. It can be used at any time during the church year, but best of all, it is brilliant in effect while easy to perform. Single copies may be ordered at the special advance of publication price, 20 cents postpaid.

To A Katydid

Cantata for Children

By Carl Busch

This is a work by a celebrated writer that we can safely recommend to school supervisors and all those having children's choruses in charge. It may be sung in two-part harmony, the vocal range of each part being within a limited compass, or by adding the alto part it may be performed as a three-part chorus. The music is a setting of the well known poem by Oliver Wendell Holmes. Single copies may be ordered in advance of publication for 30 cents, postpaid.

The Shepherd

Musical Play

By Mathilde Bilbro

Mathilde Bilbro is nationally known as one of our most successful musical educationalists, her instructive piano pieces being very widely used to supplement the various methods of teaching the early grades. But Miss Bilbro does not stop here: her more advanced piano compositions are works of extreme delight and fine workmanship, and every now and then she finds an opportunity to write an attractive little musical play like *The Shepherd*. This play is in three acts, can be performed by children of almost any age, and is distinctly easy to "put on." The excellent libretto, based on two of Aesop's fables, is matched with bright, alluring music—and dancing may be interspersed throughout the play with good effect. Single copies may be ordered at the advance of publication price, 35 cents, postpaid.

Concert Orchestra Folio

This new *Concert Orchestra Folio*, being somewhat a development from our very successful *Senior Orchestra Book* will be along similar lines, although rather more advanced. The pieces will be of a more brilliant character, such important numbers as "Hungary" by Koelling, "Air de Ballet" by Drigo, "Valse Moderne" by Stoughton, "Prelude" by Vodorinski, "Playing Soldiers" by Jessel, "Overture Comique" by Sartorio, and others will be included in the *Concert Orchestra Folio* in arrangements that will be showy and playable. The grade of difficulty of this work will not place it beyond the reach of the well trained High School Orchestra, the instrumentation being the same as that of our other orchestra books.

The special introductory price in advance of publication is fifteen cents (15c) per copy for the various parts and thirty cents (30c) for the piano accompaniment.

Sonatina

For the Pipe Organ

By James H. Rogers

In the forefront of American composers is James Hotchkiss Rogers, noted Cleveland organist, composer, critic and teacher. His writings are in all forms, but he is just a trifle more at home in organ music than in any other type, we suspect. Recently one of the leading music schools of the Middle West inaugurated in its organ department a course solely on the organ writings of this composer.

Like Mr. Rogers' earlier and delightful *Miniature Suite for the Organ*, this *Sonatina* is appealing and melodiously, without being too difficult for the average player. It comprises three movements, all of which are splendidly original and worth-while. The advance of publication price on this number is 40 cents, postpaid.

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The demand for easy or moderately difficult trios for violin, cello and piano has grown steadily with the increased study of the cello and the resultant cultivation of ensemble playing. Most of the trios of the old masters are somewhat difficult, and instrumentalists require experience in playing the shorter and easier pieces before they can attempt to play the larger forms of ensemble writing. This new volume, now in preparation, will contain numbers that are attractive and beautiful, and the arrangements will be such as will appeal to the instrumentalist of average ability.

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Piano Solo

By Franz Schubert

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This *Unfinished Symphony*, or Symphony in B minor, lends itself to piano solo arrangement better than any of the great symphonies and a satisfactory performance is not beyond the capabilities of the average student in the upper intermediate grades. School teachers, who use this work in teaching music appreciation, may be interested in knowing of its forthcoming publication in this convenient arrangement. The advance of publication cash price is 30 cents a copy, postpaid.

Viola, Cello and Bass Parts to Lehrer's Ensemble Method

By Will H. Bryant

In view of the tendency of today, especially in the schools, to teach the orchestral instruments in groups, the publication of these new work is very timely. Mr. Lehrer's *Ensemble Method for the Violin* has been on the market for some years and has been used with very great success in class violin teaching. In this book each short study or piece, right from the very beginning, is written in three parts so that the members of the class may divide up in groups and alternate in these parts. As an amplification of this idea, Mr. Will H. Bryant has written additional parts to this method for violin, cello and bass. Any one, or all three, of these may be added to the original three violin parts.

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By F. Seitz

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New York Singing Teachers' Association: Its Story.—A history of this famous organization that every teacher and student of singing should be glad to own. Price, $2.50.

What Every Piano Pupil Should Know. By Clarence G. Hamilton. This book of precepts should be placed in the hands of every piano student. Professor Hamilton, whose scholarly conduct of the Teachers' Round Table is familiar to all ETUDE readers, presents here a work the result of wide experience, that should prove of great benefit to everyone interested in the study of the piano. Price, $2.00.

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Business Manager—*None.*

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Sworn and subscribed before me this 1st day of October, 1928.

(SEAL) John E. Thomas.

(My commission expires March 7, 1929.)

Master Discs

(*Continued from page 890*)

announcement and the development of thematic material. On side three the piano again assumes the position of an instrumental background while a solo cello pours forth a song-like development of the original melody. This part suggests the regular slow movement of a concerto. Side four opens with a cadenza for piano and then leads into what might be considered the last movement of the work. "From this point onward," writes Mr. Aptsep, "the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description: of musical form, of musical coherence, even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy and dazzling light that his wand could command."

Among recent orchestral discs several which the Victor Company has released the writer wishes to recommend to the attention of his readers. Gabrilowitsch leading the Detroit Symphony made an auspicious debut as a conductor in Chabrier's wholly delightful Rhapsody, *Espaňa*, on disc number 1337. Leo Blech and the Berlin State Opera Orchestra give a splendid performance of the overture from Wagner's "Flying Dutchman" on disc number 59010. Lovers of modern music should welcome an excellent recording of Honegger's orchestral travesty on an American super-locomotive, which he terms *Pacific 231*. It is played by an unnamed French Symphony Orchestra, under the direction of Piero Coppola, and may be found on Victor disc number 59011. Blech has also recorded Berlioz's tuneful *Roman Carnival Overture*, Victor disc number 9207, as well as the Overture to Beethoven's only opera, "Fidelio," on disc number 8567. Both of the latter are fine examples of modern symphonic recording.

Musical Books Reviewed

The Child's First Songs in Religious Education. A Cycle of Song. By Louise M. Ogleve. Music by Rev. William G. Ogleve, D.D. and Donovan W. Ogleve. Sixty-four pages are included in this cloth-bound volume. The publishers are The Valle Company, and the price, $1.00.

One must needs become very simple and very sincere to describe a book such as this—a collection of children's religious songs where word and note are as intimately related as a mother's smile and bed. Children are taught to reverence God's house, to bend in their offering, to welcome new members and to thank God for His gifts—all through the medium of song. Especially welcome will be the prayer songs and songs for special events.

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The Roads of Melody: My Story. By Carrie Jacobs-Bond. Two hundred and twenty-four pages. Cloth bound. Contains thirty very handsome illustrations taken from the family album belonging to Mrs. Bond. Published by D. Appleton & Co. Price, $2.00.

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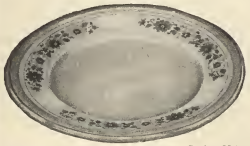

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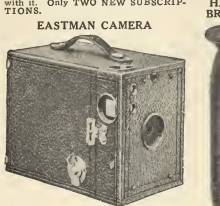

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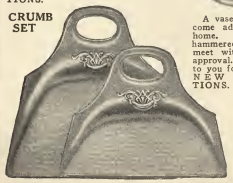

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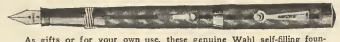

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Handel Schumann
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Liszt Wagner

Highly finished photographs of the composers named. An attractive ornament for studio or home. Cabinet oval 3½ x 5 with easel back.
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Size, 6 in. x 8 in.

Bas-Reliefs in Ivory Finish of the following composers:
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A set of 16 portraits of great composers with a short biography. Lithographed in colors.
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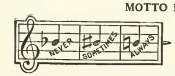
Musical Jewelry Gift Suggestions

Those planning to give musical jewelry novelties as Christmas gifts will do well to place their orders as early as possible to insure delivery before Christmas.

MOTTO BAR PINS



No. 12
Silver $0.70
Silver, Gold Plated ..... .70

No. 13
Gilding Metal, Gold Finish.. $0.30
Gilding Metal, Silver Finish. .30

WINGED HARP
Prize, Class, Club or Choir Pin

Clasp Pin No. 14 Stick Pin No. 34 | Clasp Pin No. 15 Stick Pin No. 35 | Clasp Pin No. 16 Stick Pin No. 36

LYRE AND WREATH
Prize, Class, Club or Choir Pin

Clasp Pin No. 17 Stick Pin No. 37 | Clasp Pin No. 18 Stick Pin No. 38 | Clasp Pin No. 19 Stick Pin No. 39

How to Order—Under the illustrations above are the numbers you use in ordering to indicate which style pin you want and whether it is a clasp or a stickpin. Below are the letters you should write after each number to indicate the quality wanted. Note that numbers 18, 38, 15 and 35 have blank bands upon which any special initials may be engraved for 25 cents additional.

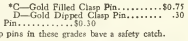
*A—10K Gold Clasp Pin.....$2.00
*B—Sterling Silver Clasp Pin..... .50
*C—Gold Filled Clasp Pin.....$0.75
D—Gold Dipped Clasp Pin..... .30
E—Silver Dipped Clasp Pin.....

The * in above list indicates that the clasp pins in these grades have a safety catch.

LYRE PIN
Clasp Pin—No. 20
Stick Pin—No. 40

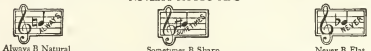
Quality	Price
*A—10 k. Gold	$1.25
*B—Sterling Silver	.50
*C—Gold Filled	.75
D—Gold Dipped	.30
E—Silver Dipped	.20

BAR PIN



Quality	No. 11	Price
*A—10 k. Gold		$3.50
*B—Sterling Silver		2.00
C—Gold Filled		1.00

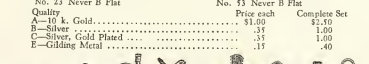
NOVELTY MOTTO PINS



Always B Natural | Sometimes B Sharp | Never B Flat

Clasp Pin	Stick Pin
No. 21 Always B Natural	No. 51 Always B Natural
No. 22 Sometimes B Sharp	No. 52 Sometimes B Sharp
No. 23 Never B Flat	No. 53 Never B Flat

Quality	Price each	Complete Set
A—10 k. Gold	$1.00	$2.50
B—Silver	.35	1.00
C—Silver, Gold Plated	.35	1.00
E—Gilding Metal	.15	.40



No. 24 No. 25 No. 26 No. 27 No. 28 No. 29 No. 30 No. 31

These illustrations show the exact size of neat stamped-metal designs, frequently used as class, sorority or club pins, and suitable as gifts or awards to students.
A—Gold Dipped.....$0.30 B—Gold Filled..... .50

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These are interesting to all music lovers. In each packet there are 12 individual miniature portraits in the style of photographs. They are 1⅜ by 2½ inches in size.
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Packet No. 1—Great Music Masters—Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, Wagner.
Packet No. 2—Modern Masters—Brahms, Chaminade, Debussy, Dvorak, Gounod, Moskowski, Reger, Rubinstein, S. Scharwenka, Saint-Saens, R. Strauss, Tschaikowski.
Packet No. 3—Great Pianists — Bauer, Bülow, Busoni, D'Albert, Gabrilowitsch, Godowski, Hambourg, Hofmann, Ney, Pachmann, Rachmaninoff, Sauer.
Packet No. 4—Great Pianists—Backhaus, Bloomfield-Zeisler, Carreno, Dohnányi, Friedmann, Kornagold, Lamond, Leschetizky, Lhevinne, Paderewski, Rosenthal, Clara Schumann.
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Packet No. 6—Modern Violinists—Birmeister, Elmann, Heifetz, Hubay, Kreisler, Kubelik, Parlow, Maud Powell, Spalding, Thomson, Vecsey, Zimbalist.

Violin Outfits

SPECIAL COMBINATIONS

At Low Prices for Christmas Giving

These outfits may be had in ¼, ½ and ½ sizes. Please be sure to mention size of violin desired when ordering.

Outfit No. 1—Violin copy of Antonius Stradivarius. Holiday Cash Price, $15.00
Brown shaded, high gloss finish, flamed maple back, sides and neck; full Ebony trimmed; rich even tone of great carrying power.
Bow: Best quality Brazil wood, genuine Ebony frog, german silver lined, whalebone grip.
Case: Imitation Keratol, substantial and fully lined; leather handle, nickel-plated catch and lock. Balance of outfit consists of one piece best rosin, one chin rest, one mute, one E string adjuster, one extra set good violin strings.

Outfit No. 2—A Stradivarius Model Violin. Holiday Cash Price, $30.00. Golden-red color, beautiful gloss finish, fine maple back, sides and neck, very fine even grained spruce top, genuine Madagascar Ebony trimmed; workmanship throughout highest grade; tone is of very sweet and sympathetic quality, with ample volume and carrying power—a fine violin.
Bow: Well balanced, Brazil wood, Ebony frog, german silver lined; whalebone grip.
Case: Fine Keratol, nickel clasps and lock, substantial. Balance of outfit consists of best rosin, Ebony mute, Pochland shoulder pad, chin rest, E string adjuster, extra set fine Italian strings.

Outfit No. 3—Violin, a beautiful Guarnerius Model. Holiday Cash Price, $50.00.
Lustrous Parisan finish, back, sides and neck, fine grained maple, color, golden brown; the tone of this violin is brilliant and powerful; can be used for solo work or for orchestra.
Bow: A genuine Pernambuco, well balanced, silver trimmed, either silver wrapped or whalebone grip.
Case: Beautiful leather, plush lined and silver plated catches and lock, a fine case. Balance of this outfit consists of best Etude rosin, Ebony mute, Pochland adjustable shoulder pad, chin rest, E string adjuster, extra set finest tested strings.

Outfit No. 4—Violin, beautiful Stradivarius Model. Holiday Cash Price, $75.00.
Golden brown, handsome maple back, well shaded, hand carved scroll and best Ebony trimmings. The tone is superb in its beauty and smoothness and resonance; a fine solo violin.
Bow: Genuine Pernambuco well balanced, finest silver trimmed, frog of best Ebony.
Case: Handsome leather case, either black or brown, silk plush lined, with bow ribbons, silver clasps and lock. Balance of this outfit consists of best Etude rosin, fine mute, Pochland adjustable shoulder pad, a good chin rest, and extra set of finest tested strings.

Outfit No. 5—Violin, either Guarnerius or Stradivarius Model. Holiday Cash Price, $100.00. One-piece back, a superb copy of the old master violins, artistic yellow or golden brown varnish finish, shaded, dull finish, specially selected seasoned material, grafted neck, beautifully carved, gold inlaid pegs and tailpiece, powerful carrying tone.
Bow: Tourte Model, selected Pernambuco round or octagon, highly polished bow, gold mounted; fine workmanship.
Case: Either black or brown seal grain leather, silk plush-lined, with bow ribbons, nickel-plated trimmings; sides and bottom heavily padded; a beautiful case. Balance of this outfit consists of finest Etude rosin, mute, fine mavlel chin rest, extra set of our tested strings, Pochland adjustable shoulder pad, gold-plated E string tuner. This is our Outfit De Luxe.

PRINTS OF GREAT COMPOSERS

This set includes Bach, Beethoven, Chopin, Grieg, Handel, Mendelssohn, Mozart, Rubinstein, Schubert and Wagner. Size, 9 x 12. Set, 25 cents.

IMPORTED COLORED PORTRAITS

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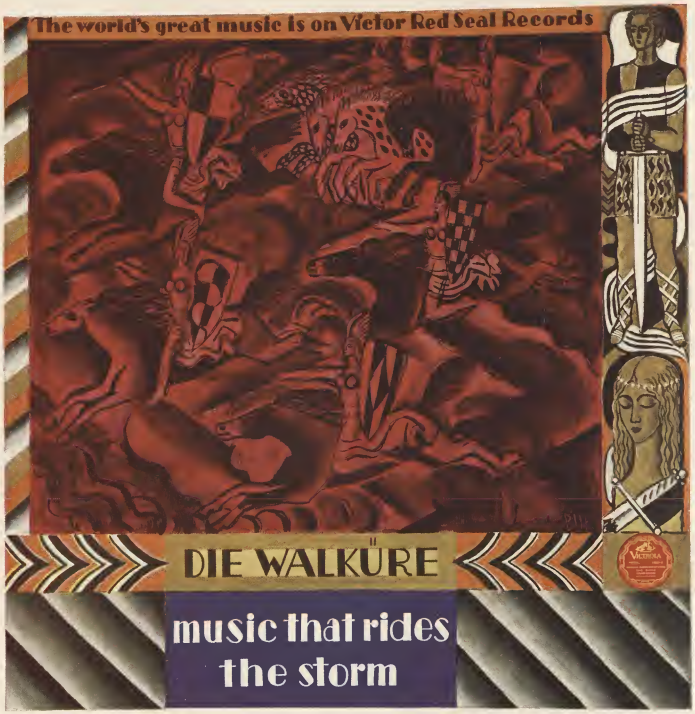

"Ho,yo,to,ho! Ho,yo,to,ho!" . . . They ride like demon women through the skies. Thunders roll from the hoofs madly coursing, and lightnings trace the passage of their shields. . . . Swifter than wind they ride, their pale hair streaming, and their cries ring wildly from the flying clouds. . . . *"Ho,yo,to,ho! Hei-aha! Ho,yo!"*

The orchestral prelude known as "The Ride of the Valkyries," with which Wagner introduced the third act of "Die Walküre," is one of the most extraordinary feats of tone-painting ever accomplished. It teems with rhythm and color. . . . One can hear the drum of racing hoofs, the neighing of horses, the shriek of wind, the sky-maidens' savage shouts. . . . One sees their spears and winged helmets, their flashing eyes. . . .

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